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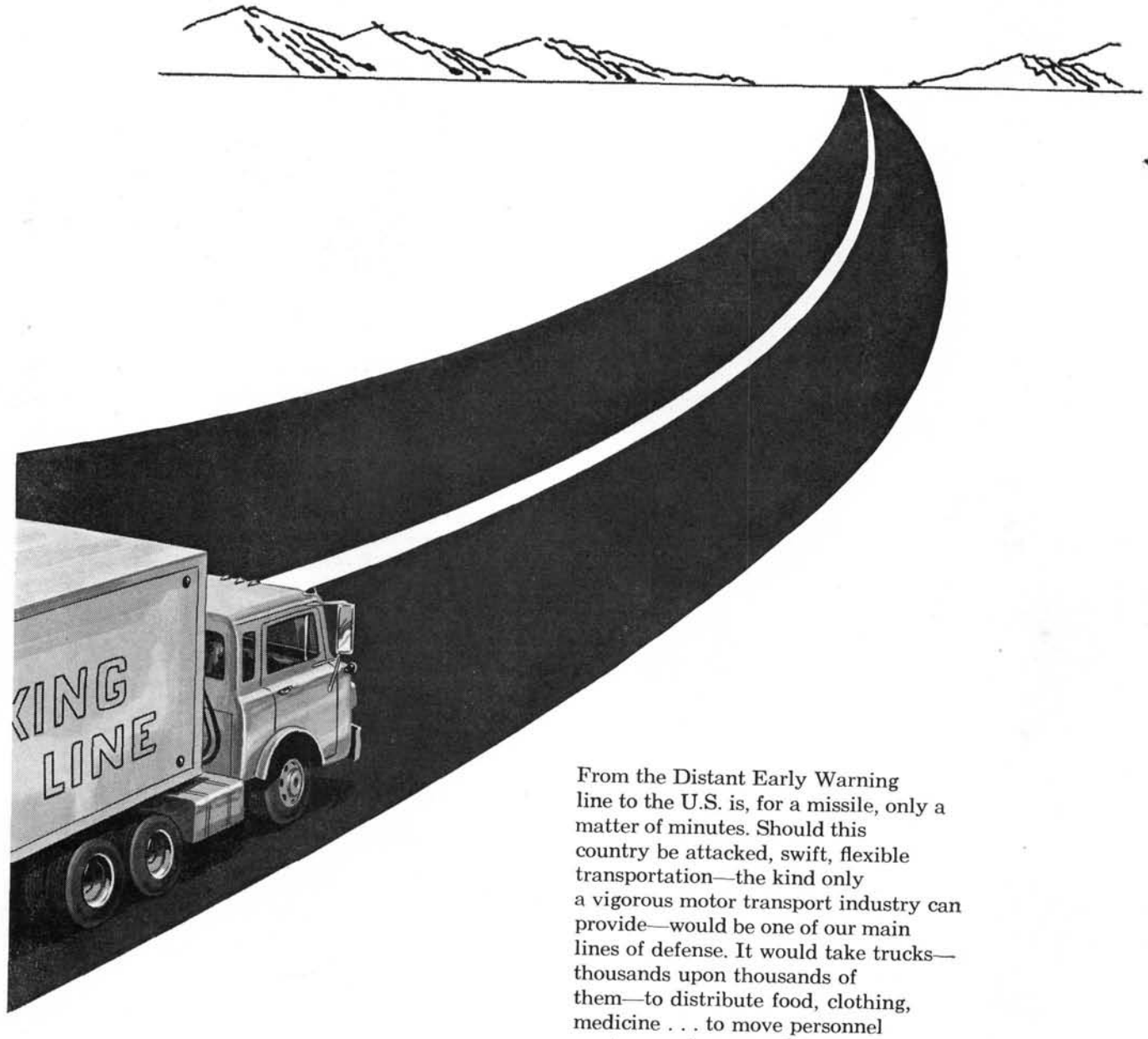

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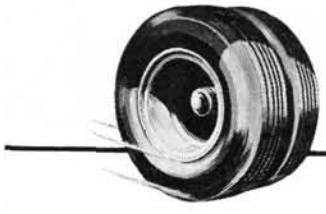

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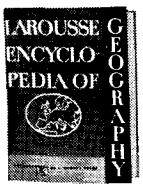

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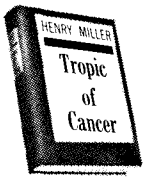

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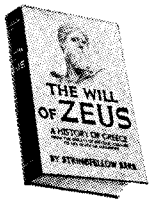

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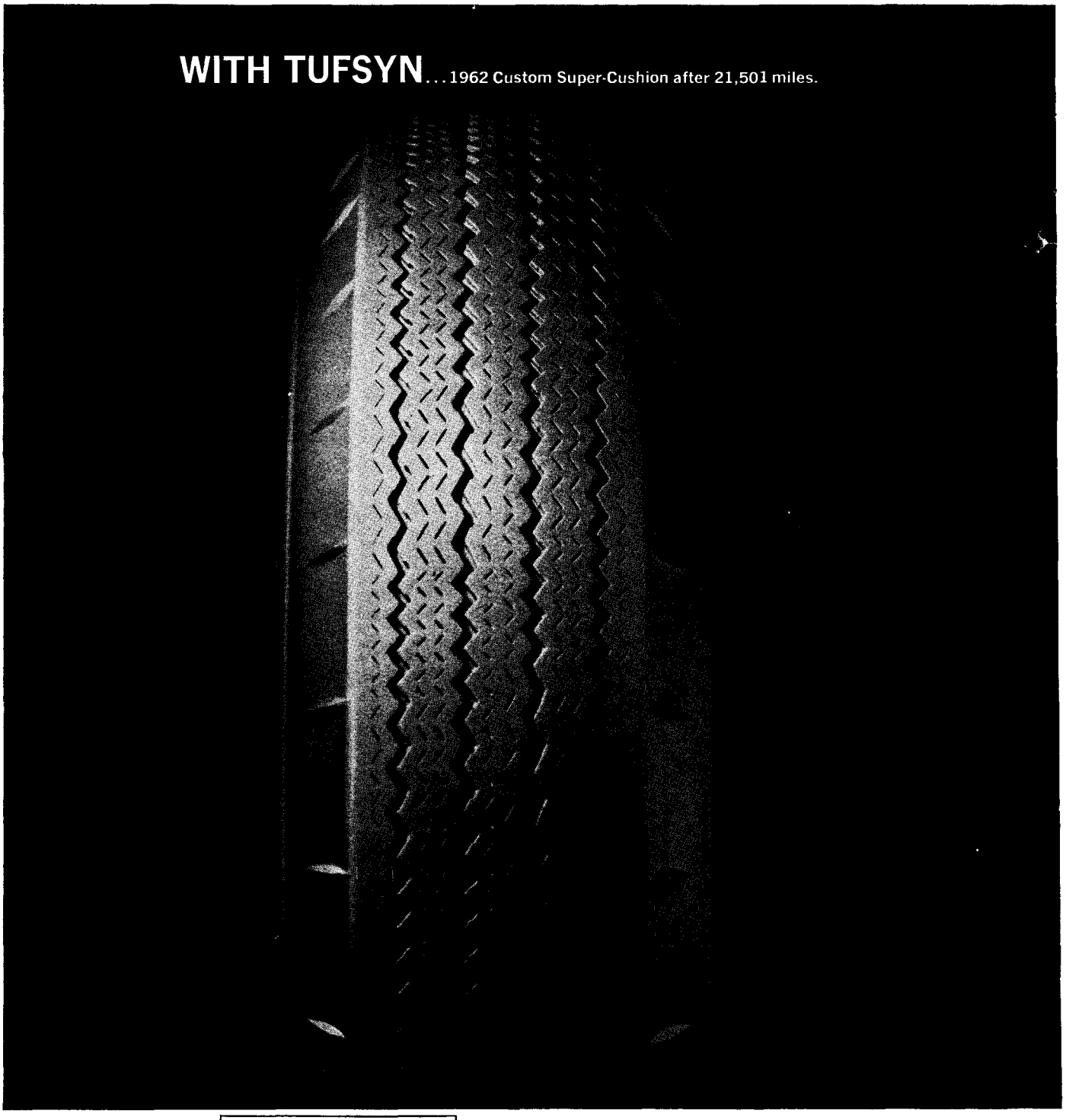

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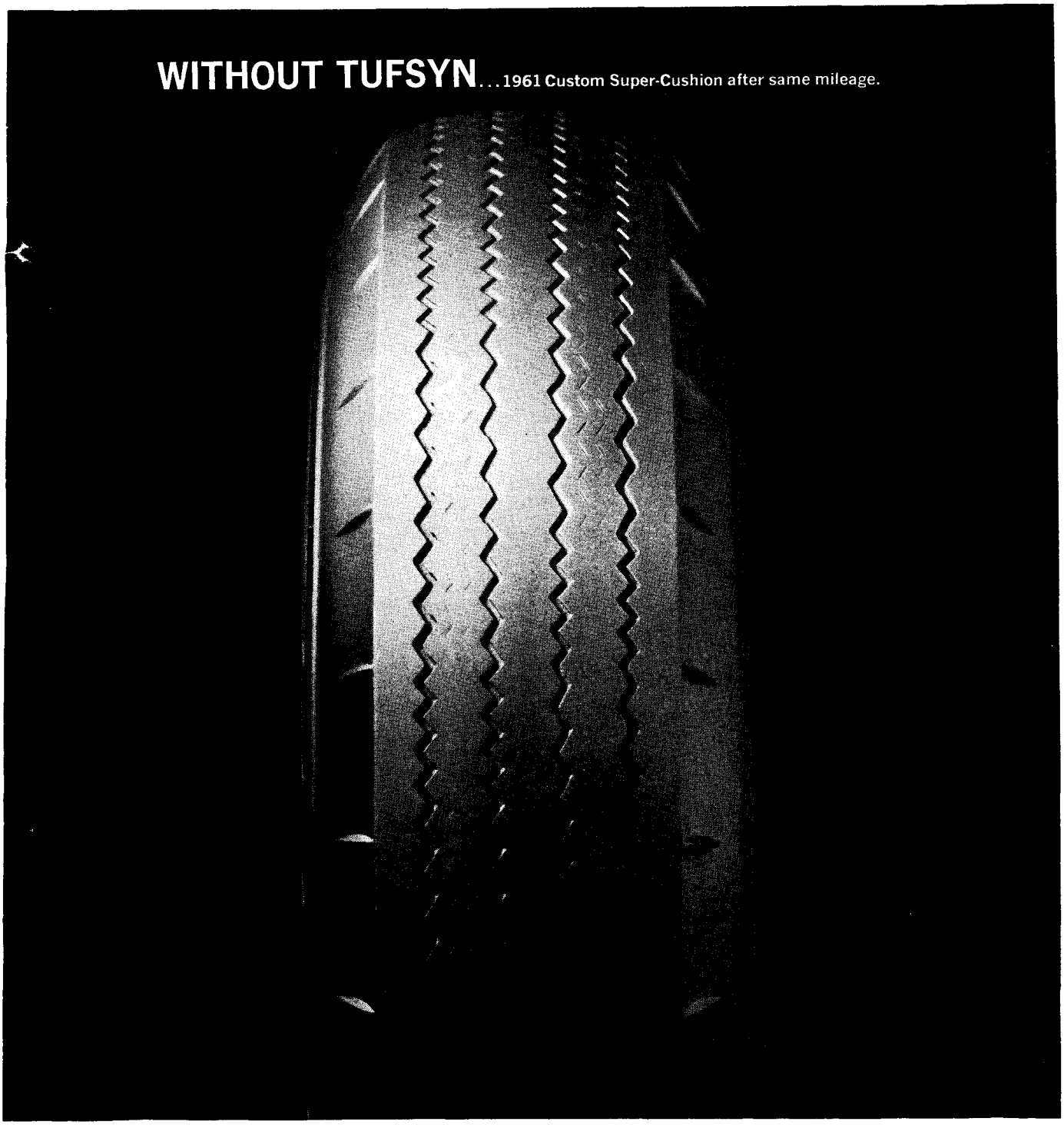

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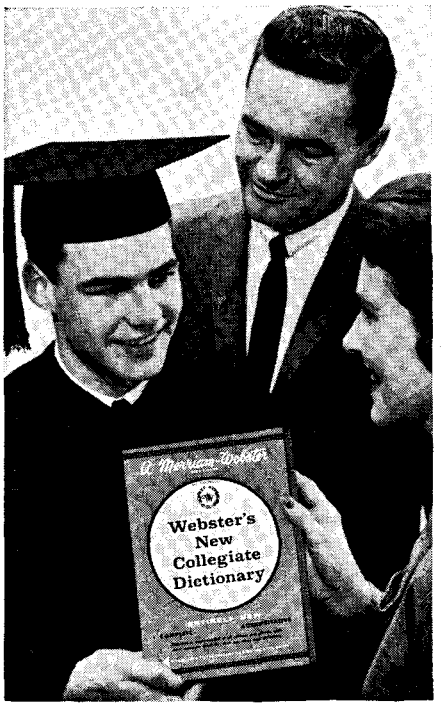

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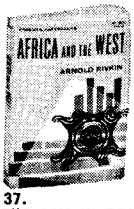

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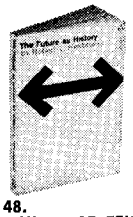

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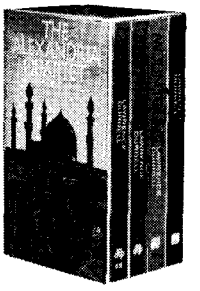

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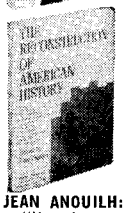

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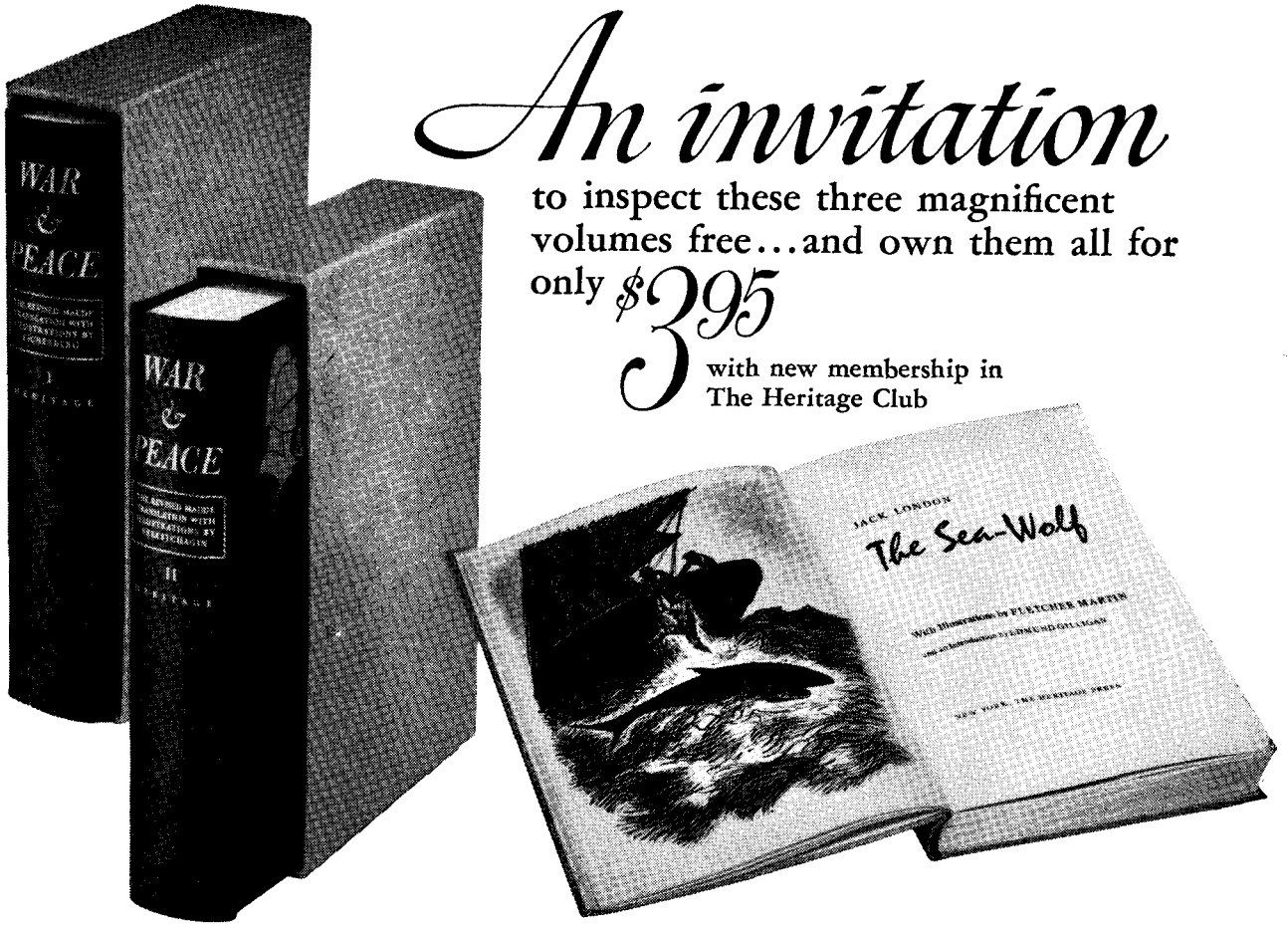

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TRADE Winds

ACCORDING TO the magazine *Madison Avenue,* here are some of the unsung heroes along the street of that name:

Harmon Spote: responsible for making sure all doctors' jackets are crisply clean and starched.

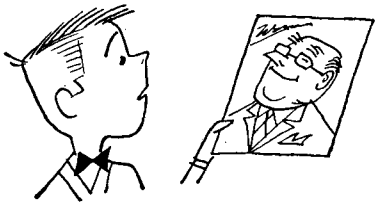
Fremont Pfredrick: in charge of the Don't Knows in surveys.

James Fagan: operates the puppet on the "Sing Along with Mitch" program.

Dr. Josef Lamczop: designs and constructs artificial organs for use in pill commercials. He is not a medical doctor.

Ephraim Winnipesaukee: has never been to Madison Avenue, but has several waterfalls on his New Hampshire farm which he rents to menthol cigarette companies for TV commercials.

Conrad Wynckie: space salesman for the "Congressional Record." So far, has had extremely bad breaks. But one of these days he will sell a big campaign in the "Record" and everybody will talk about him.



GOOFS: A seventh-grader wrote to several New York State legislators for social studies information. One high official replied, in part:

> Dear Randy: . . . You have an excellent command of the English language for a boy your age. I am enclosing an autographed picture of myself and having one of my assistance secure the other material you requested. . . .

MORE GOOFS: from George Johnson of Wausau, who reads mighty carefully. In Mark Schorer's "Sinclair Lewis" on pages 338-339, he says, the author describes how Lewis, Paul de Kruif, and Dr. Morris Fishbein are riding in a cab through Chicago on their way to visit Eugene Debs. Lewis and de Kruif get into an argument. The book states, "At the intersection of Van Buren, Ashland, and Jackson streets, they got out of the cab and broke into a tussle. . . ." Well, says Mr. Johnson, such an intersection is a geographical impossibility. And that's not all. Later on in the book (page 599) Schorer writes that in 1934-35 Carl Van Doren and Lewis "drove to Plymouth to look at the Coolidges on their front porch." Mr. Johnson reminds us that Coolidge died in January, 1933.

Wait, he's not through. In Reinhard Luthin's "The Real Abraham Lincoln," it is written that after several days in New Orleans, "Lincoln and Gentry turned northward on the Gentry flatboat and returned to their Indiana homes."

You just don't go polin' a flatboat agin the current away back to Indiana, points out Mr. Johnson. Besides, Sandburg makes it clear that the flatboat was sold and the boys returned by steamboat, Gentry's father paying the fares.

Another one, this time from the sharp-eyed Garrett B. Holloway of Forest Grove, Oregon. The Signet Classics paperback editions include "Elsie Venner" and "The Autocrat of the Breakfast-Table" by Oliver Wendell Holmes (1809-1894). Each of these carries a short biography of the author, but the picture accompanying it is of Oliver Wendell Holmes (1841-1935).

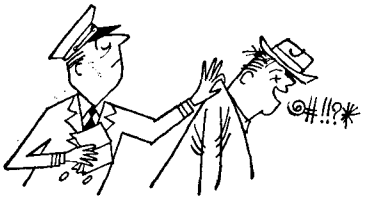
GOOD NEWS came to the Christopher Morley Knothole Association on May 5, the anniversary of the birth of the writer. New York's Nassau County has promised the association a site for the Knothole in the new 100-acre park being developed next to Roslyn Estates on Long Island.

The Knothole was Chris Morley's studio. It was built on his property in Roslyn in 1934, just about the time he formed his famous "Baker Street Irregulars." One of Buckminster Fuller's famous Dymaxion Bathrooms is in the Knothole. Fuller is vice-president of the CMKA, and just one of the influential, interesting former friends and/or neighbors of Morley who are trying to raise $10,000 to buy, restore, and move the Knothole from its original location over to the new park.

When this is done, the Knothole will serve as a reading room, as a place for a Morley collection, and as a permanent memorial to one of the most distinguished citizens and colorful characters the village has ever known. Christopher Morley fans who want to help can reach the Knothole Association at Roslyn, New York.

EVERY COMMUTER should be provided with a copy of "Rules for the Government of the Operating Department" printed for its employees by the New Haven Railroad. It would provide hours of hilarity and would reduce tensions for people riding to and from work.

Rule 790 for Passenger Conductors: "Conductors must not permit intoxicated or disorderly persons to get on their trains, nor persons mentally incompetent unless accompanied by an attendant. They must not permit obscene or profane language, nor interference or annoyance of other passengers or other misconduct."



Rule 792 deals at length with what the conductor must do with passengers who are drunk, disorderly, noisy or "otherwise offensive." He ejects them, but "he must maintain a dignified self-control." Then Rule 792 goes on,

"He must eject . . . where the ejected person will not be exposed to inclement weather. A conductor must never eject a child of tender years or a person in a feeble or helpless condition."

Rule 816 for Passenger Trainmen: "They must lock the doors of toilets in coaches when approaching or standing at important stations or terminals. They must promptly unlock them after leaving such points.

"Proper judgment must be used in cases of emergency."

SHARPS AND FLATS: May 14 through 20 is National Cooling System Maintenance Week.

►Patrick Lee of Great Falls, Montana, was about to browse in a Washington combination newsstand-paperback store when he was stopped by this sign: "We cannot tolerate excessive reading." —JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (NO. 1467)

B. W. TUCHMAN:
THE GUNS OF AUGUST

They represented seventy nations in the greatest assemblage* of royalty and rank ever gathered in one place and, of its kind, the last. The muffled tongue of Big Ben tolled nine, but on history's clock it was sunset, a dying blaze of splendor never to be seen again.

*The funeral of King Edward VII, in 1910.

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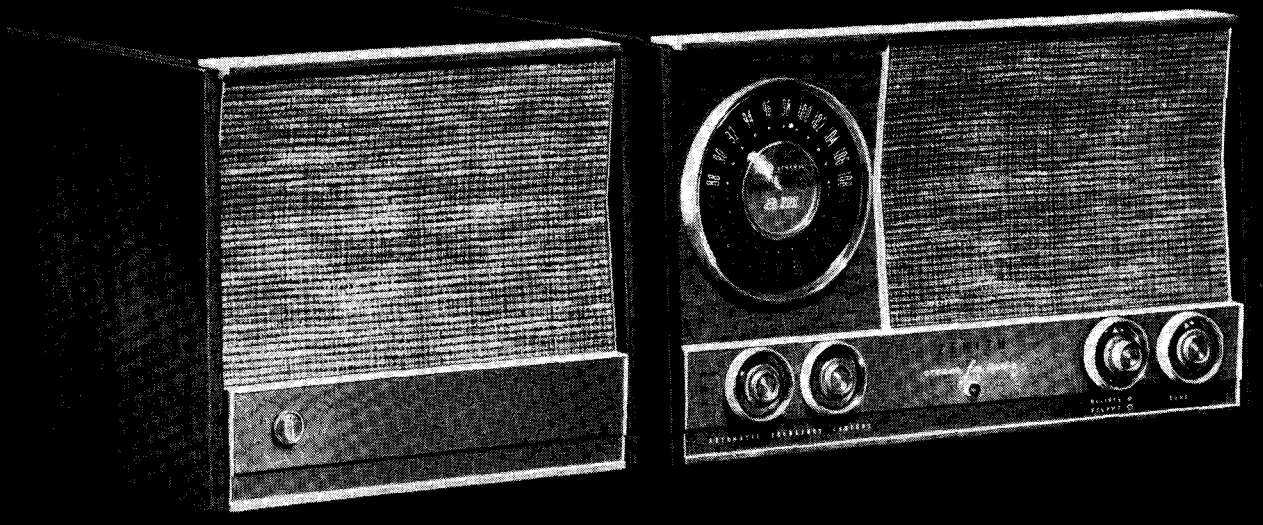

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Unparalleled Pinpoint Stereo Tuning. Optimum stereo selectivity and stability with exclusive Zenith designed High-Q "Cup Core" circuitry. Six highly selective, wide band Tuned IF circuits, not just four, provide precision tuning, eliminate constant resetting for peak signal. Zenith "narrow skirt" IF virtually eliminates near-by station interference. Three-Gang tuners with separate Tuned RF stages for FM and AM give better fringe area reception.

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Edited by Martin Levin

SONNET COMPOSED UPON THE PRECEPTS OF THE CONCISE OXFORD DICTIONARY

sonnet, n. Poem of 14 lines (usu. rhyming thus: *pig bat cat wig jig hat rat fig; . . . lie red die bed pie wed. . . .*)
—*Concise Oxford Dictionary, Oxford, 1926*

"I do not like an educated pig,"
Remarked the lady with the enamelled bat
For brooch. "There's much more comfort in a cat
Than in a proud, pretentious piggy-wig,
Who always wants to dance his little jig,
And do his routine with a funny hat,
Or play at Hamlet with 'A rat! A rat!'
For such a pet I do not care a fig.

"An educated pig, he likes to lie
Guzzling until his very snout turns red.
Vain of his figure, still he'd rather die
Than acquiesce to being put to bed
Without some dainty, like an apple pie!"
—Then squirmed and squealed the gentleman she'd wed.

—Morris Bishop.

• • •

THE PLASTIC PLAGUE

Perennial Perennials

MY first encounter was simple in the extreme and not without a sort of innocent charm. The neighbor's little girl, a china-blue-eyed, tangle-haired beauty, came running into my house, the flush of excitement on her cheeks.

"I got a pretty thing for you," she said, holding out a perfect yellow tea rose.

I was touched. I reached out and took the rose. It had a strange resilience. I touched the blossom and something died in me. It was plastic!

"I got it at the Thrifty Drug Store!"

I smiled. I had recovered and was once again delighted; delighted that she had thought of me.

Later I decided that I was just a crank. This plastic rose was a marvel of scientific achievement. What an improvement on those old roses that have to be watered and fertilized and mulched and then, after all that work, get worms in the buds. Here was a rose you could depend on. It wouldn't drop loose petals all over the table cloth and you could even wash it (with a mild detergent and lukewarm water). Yes. I was just a crank.

I started seeing these simulated blossoms in the dime store (daisies, dogwood, daphne), in the market (gaillardias, gazanias, gladioli) stacked up in lush, beautiful heaps. I even saw them in people's homes (some fairly nice people too), and I had an irre-

sistible desire to touch the perfect petals, sepals, pistils, stamens. I marvelled at their realism. I was willing to admire their technological virtuosity and leave them alone. But they wouldn't leave *me* alone. The time came when I couldn't see a plant in a restaurant without going up and touching it. Nine times out of ten my hand came away more cynical. I wanted to feel those roots in the nourishing soil and the leaves breathing, and the chlorophyll scurrying around carrying on photosynthesis or whatever.

But I think what really did it was the interior decorators' show. There were cunning little plastic Christmas cacti hanging from baskets, golden and green plastic begonias, lavish plastic Japanese arelias lapping their many-fingered plastic leaves, and plastic banana and bamboo ten feet tall in their stocking feet. And everywhere there were signs, "Courtesy Florians Plastic Plants." And that was the way with the whole show. Even in an actual, honest-to-Pete florists' exhibit (saints in heaven forgive us), they were all plastic, right down to the last stomata.

I think that's what caused the dream. I dreamed I was walking down a street lined with plastic lawns. (You buy it by the yard; it is delivered to your door by a man who fits and installs it.)

When I saw a man popping green leaves off a maple tree and popping red ones on, I increased my speed until I came to the edge of town. There was an exotic plastic forest of pines, palms, acacias, frangipani, Lombardy poplar (another advantage: you can have plants from any part of the world. No special soil needed).

The trunks were made in "snap-in" sections so you could have any height tree you wanted. I began to run, sobbing. Long tentacles of plastic vines (nylon reinforced for maximum strength) tangled my feet and caught at my clothes, and little plastic twigs and branches brushed at my face and caught in my hair. My heart pounded fearfully as I ran over the plastic grass (it sprang right up, without any sign of damage; completely washable) faster and faster.

Then ahead was a clearing and I saw it! It was a towering, magnificent eucalyptus. And it was real! It really was. It was a wondrous specimen, whose ragged bark hung down in rich, dusty browns, exposing the smooth, light underbark. The leaves were a wonderful blue, grey, and green and they hung downward, curving slightly and quivering in the breeze. And as I stood, I *felt* it growing and striving upward and downward and outward to follow its mystical pattern to completion, while breathing in and out in its living chemical cooperation with man and all animal life. And as I looked I knew I had to go closer and touch it and feel the rough textured bark and crush a leaf to release its peppery fragrance. I rushed toward it and as I came closer I saw the sign, "Courtesy Florians. . . ." And that's when I awoke, alternately shouting threats and sobbing softly.

—Kay Haugaard.

• • •

A FEW FINAL WORDS TO THE BEAT

Only the dead are cool, Dad,
All of us who live are square;
The dimensions of squareness vary
No more than the breadth of a hair.

We live, 'twixt birth and dying,
Are fallen between two stools;
Only the dead have had it;
That final kick that cools.

—R. R. Kirkpatrick.

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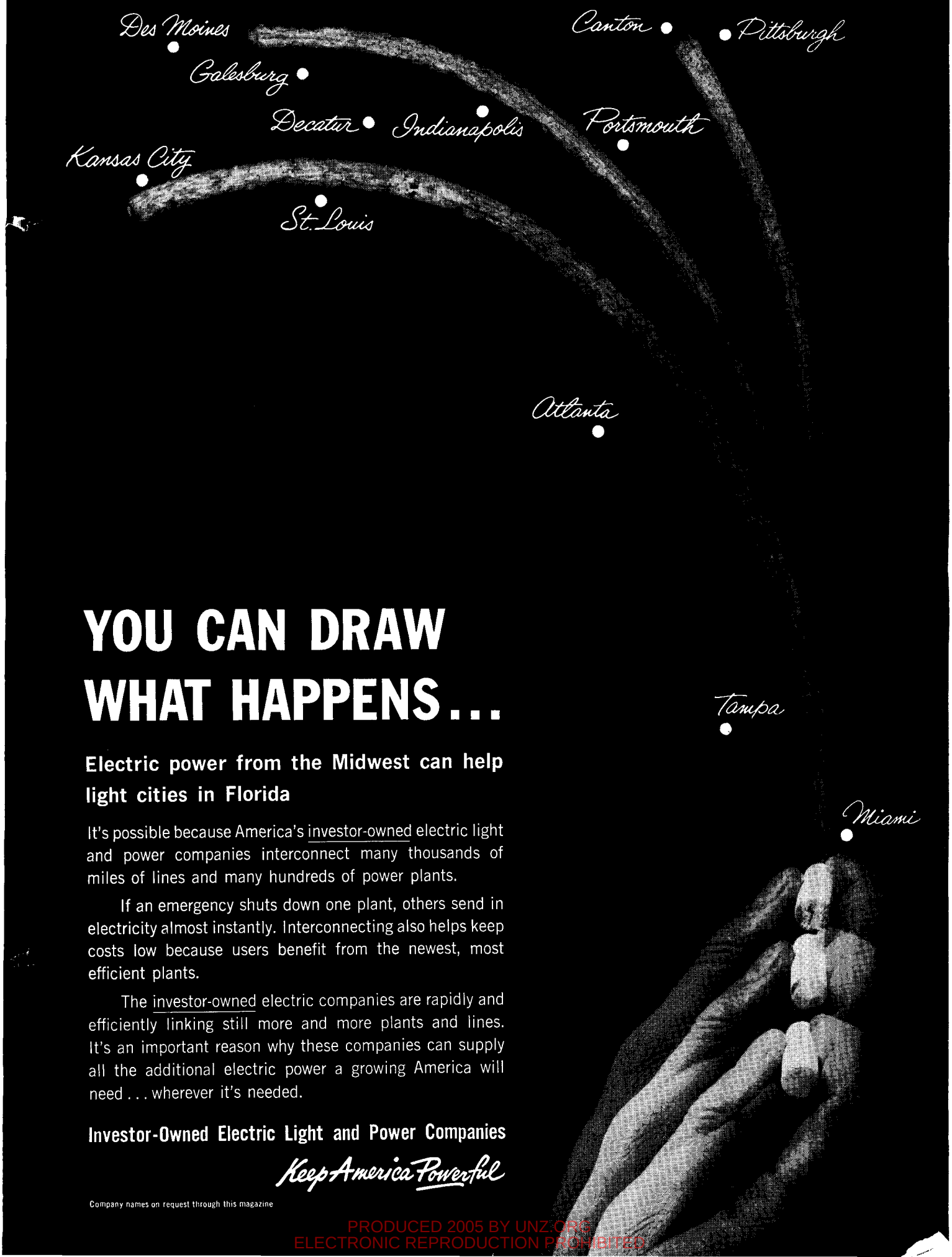

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Manner of Speaking

MORE DEANS, MORE DEANERIES: In my remarks a while back about college administrators (*SR*, March 24) I was not, as various letter writers would have it, courageous (thanks for the medals), nor striking-a-blow-for (I have no worlds to save), nor probing to the core of the problem (has it a core?). Neither was I, as others would have had me be, exhaustive, omniscient, nor dispassionate. Neither was I entirely fair. Why waste fairness on deans? I was simply enough—and as labeled—declaring a prejudice. To state a simple fact, deans have, in general, grown to be officers of higher rank than the faculty, and I see no good in that fact.

That it is a fact is beyond dispute. Two years ago I lectured at the Air Force Academy (Sky Blue U or Aluminum U, as the boys call it), and there the matter of relative rank was left in no doubt: the classroom teachers hold various ranks up to Light Colonel, department heads are Full Chicken Colonels, the dean I saw listed was a Brigadier, and what corresponds to the university president is (or was then) a Two-Star Splendor.

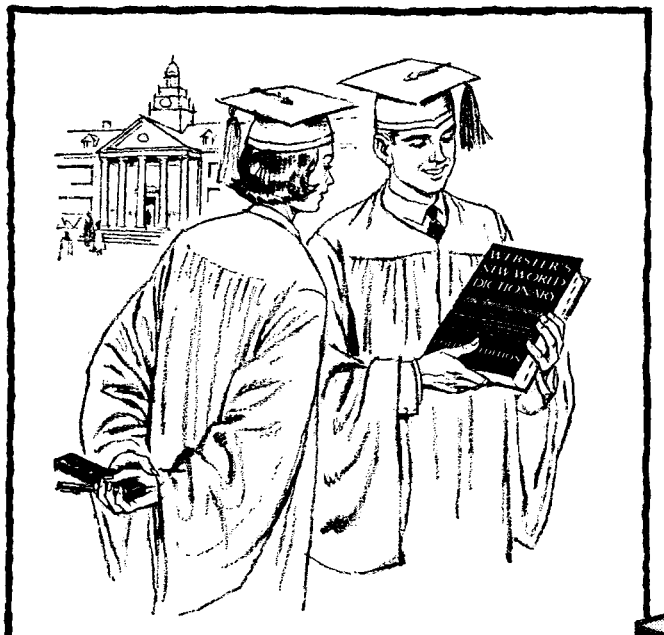
What the Air Force has made dog-plain in its table of organization is not left in much doubt in the civilian colleges. The deans have become higher brass, the faculty is at best made up of field-grade subalterns, and the books, I suppose, are rapidly reaching the point where they can be scanned by IBM machines with no real need to distract the G.I. student-body from its extra-curricular patrols.

Yes—to reply to some of the busier letter writers—I happen to know some civilized deans. I even know a few who are learned men, or who were on their way to being learned men before their careers in intellect were interrupted by their careers in administration. And yes, I think I know a few administrative people I should guess to be superior to anybody on their faculties. The fact remains that deans as a whole are an over-busy lot much too far from the bookshelves and not to be entrusted with educational policy. Let them take care of building and maintenance, of the details of classroom utilization, of student discipline, of the parking problem and dormitory assignments, of medical care, record-keeping, food-services, alumni relations, and admissions—the last under careful directives from the faculty. But if our colleges are to be colleges and not social clubs or employment offices, only the faculty can be trusted to decide curriculum and degree requirements, admissions policy (as distinct from the clerical procedures of admission), scholastic standards, and the academic goals of the college.

Such policies cannot be determined by inferior officers. In taking over the province of academic decision the administration has made itself the higher brass. Certainly the deans can offer good reasons for their way of going: there are always good reasons. Perhaps by Judgment Day it will have become clear that every man-made catastrophe began in the good reasons of some committee, congress, praesidium, or board of directors.

Since literally dozens of deans have written in to demand equal time in which to state their side of things, let their side be stated. The following is a report by Dave Morris, Staff Writer of the Albany *Times-Union*, under the headline "College Officials Outline Policies" and appearing in the *Times-Union* for April 6, 1962. I append all of the direct substance of his report, omitting only a further list of panelists not quoted. The parentheses are mine:

> While college and university professors should have a voice in determining the policy of the institutions at which they teach (that's generous of you, boys), it is the administrative heads who are rightly (hear! hear!) responsible for those policies.
>
> This, in effect, was the opinion of the heads of various area educational (?) institutions and organizations, who met yesterday at Renssalaer Polytechnic Institute to discuss how much participation faculty members should be allowed (by gracious permission?) in university government. The meeting was called by the Renssalaer chapter of the American Association of University Professors.
>
> Addressing the group of area educators, Dr. Bertram Davis, one of the panelists and editor of the AAUP Bulletin, Washington, D.C., said, "Faculty participation helps to insure that the purposes of a college are adequately fulfilled." (I knew there was some reason for having that faculty around.)
>
> Dr. Davis said, however, that the purposes of the educational institution could not be fulfilled by the faculty alone. "It needs deans as well," he said. Dr. Davis added that professors "should know what is happening at their respective schools (the deans will tell them, I assume), but that they must put their faith (Faith, say you? As in, for example, the Trinity?) in the administration."
>
> Dr. Edward A. Fox, a member of



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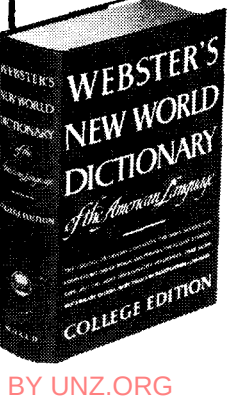

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the faculty at RPI, pointed out that the principal job of professors was teaching and research. He said trustees and administrators have problems enough keeping the plant running. (That parking problem again.) "The faculty does not have this problem of running the plant," Dr. Fox contended, "and can thus view the goals of the university more clearly." (I think I'm with Dr. Fox, but I can't tell from this report which side he is on.)

There follows a list of other panel members, including Dr. Evan R. Collins, president of Albany State University College, and Dr. Richard G. Folsom, president of RPI, who are then quoted as follows:

> Dr. Collins said that while faculty members were involved in the day-to-day problems of the university (books, for example?), it was the job of the board of trustees to develop long-range plans" (while sitting around the luncheon table, for example?).
>
> Dr. Folsom pointed out that deans become secretaries (assuming they know how to type) when they must listen to the dictates of the faculty (nasty word). He emphasized the importance of the dean's work, and said that the effectiveness of his office depends on the responsibility of the people in charge (a state of affairs that could not, of course, apply to the responsibility of the faculty in charge).

Even a good reporter—and I take Mr. Morris to be a good one—may in some part miss the particular emphasis a speaker intended. It may be that any one of the gentlemen here quoted would want to amend or expand the remarks by which he is represented. But, in general, no man can miss the fact that this is the official sound of the deanly mind. "We have this plant to run," it says, "and, of course, we are going to let you people in the faculty stay around to watch us run it, but making education work is really our job you know, and if you don't know, we're telling you, so pipe down and have faith in us, because we know all about how it has to be done, and if we had to listen to you we'd become mere secretaries."

. . . Something like that. Followed, of course, by reasons; a lot of them, and all of them good.

Followed by the final debauchery of our educational system into a diploma-mill in which the mere matter of ideas is relegated to faculty clerks, while the decisions are made by chart-riding administrative brass in the golden swivel chairs.

—JOHN CIARDI.

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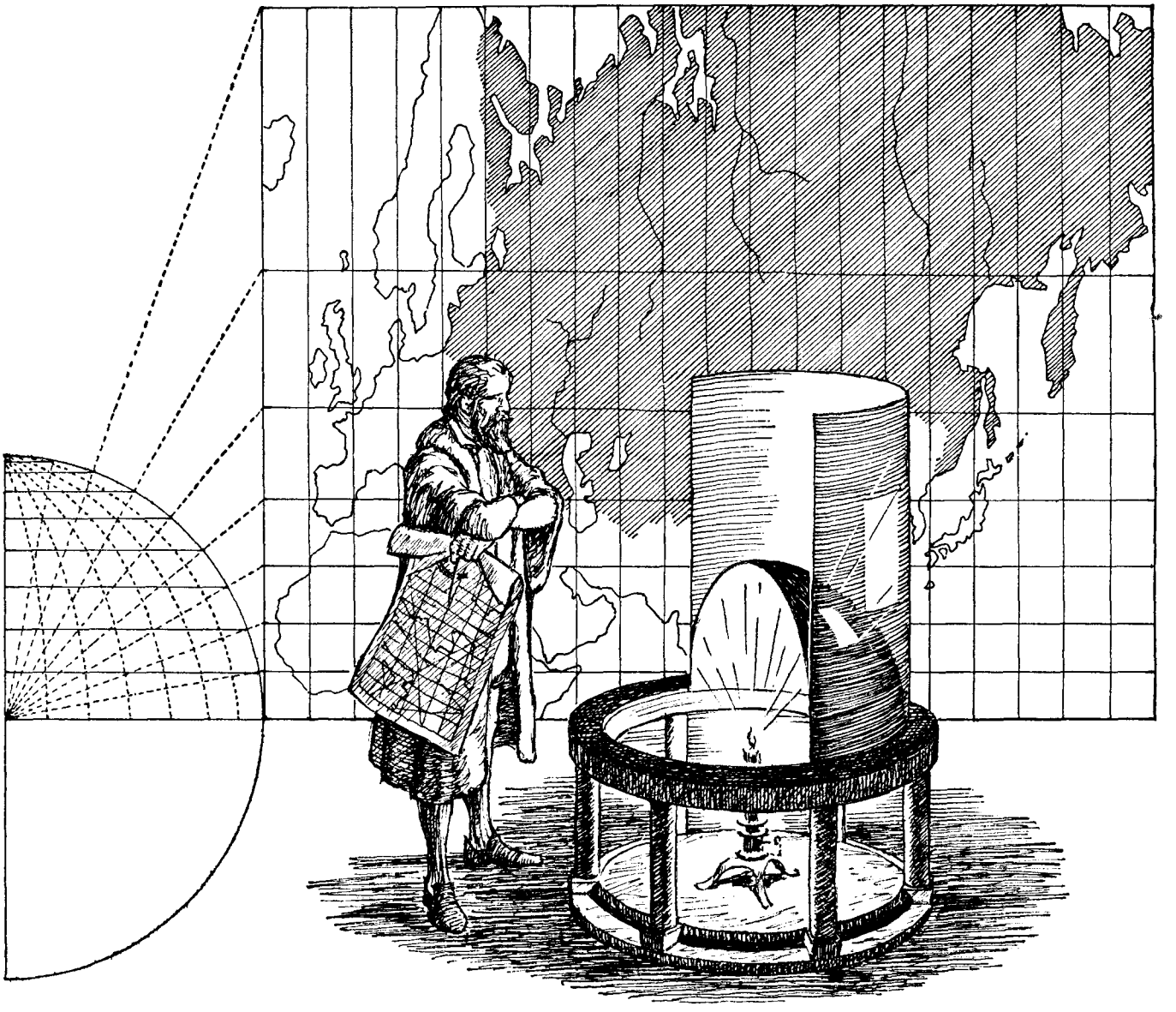

The man who made Russia look so big

Mercator invented his remarkable map over 400 years ago to help navigators sail the oceans. It is still the best map projection for that purpose. On it, a straight line indicates the true compass course between two points.

But the Mercator projection, a modification of the cylindrical projection illustrated above, necessarily exaggerates the size of far northern and southern areas, and shows Russia blown up out of all proportion to our own country. Yet despite that fault, this was for generations the world map most widely used for educational and reference purposes. As a result many of us have a misconception of Russia's size. Though still popular, the Mercator map is today giving way to the globe and more nearly equal-area maps in the school and library.

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Saturday Review
MAY 19, 1962

Stephen Spender—"a way of thinking of things."

FOR A WIDER VIEW OF POETRY

By STEPHEN SPENDER, *English poet and critic, and, since 1953, co-editor of the magazine Encounter.*

IN AN early essay, Edmund Wilson argued that the epics of our time, corresponding to those of Homer and Vergil, are the novels of Flaubert and other great novelists. He returned to the same idea in 1944, when he referred to "Finnegans Wake" as a "very great poem." W. H. Auden, as well, has often said that "Ulysses" is a poem, rather than a novel.

At first sight this extension of the category of poetry may seem unimportant, at most perhaps an attempt to express admiration for certain novels, by granting to them the praise usually reserved for great poetry. But there seems to be implied in Wilson's statements the idea that because some novels are great poetry, most modern poets who write formal verse are small beer. In another early essay entitled "The All-Star Literary Vaudeville" (1926), Wilson showed a curious irritation with the poets, as though he thought they have a far too narrow concept of their craft. He described Pound's Cantos as "a mosaic which fails to reveal a pattern, a monument, in its lack of cohesion, its lack of driving force or a center, to a kind of poetic bankruptcy—an account with which all but Canto-specialists would agree today. Of T. S. Eliot, he wrote, "I deplore the fatigued and despondent mood that seems lately to have been drying up both his criticism and his poetry."

These are, of course, the words of a young man, but I think they are interesting for the incompletely expressed thought behind them: that somehow modern poets have too narrow a view of poetry, that they are imprisoned in their view of the medium, and that their work is thus starved of life-giving material which would make it more robust.

Poets have probably felt that Wilson was unjust in treating modern poetry as so much a special case as to be a minor art. I wonder, though, whether they themselves do not have a view of poetry which is too narrowly based not so much on tradition as on the modern forms they have created, and which have become the standards of a new academicism. I do not mean that they should abandon their forms, but that they should enlarge their concept of what is poetry to include works such as "Ulysses," "Finnegans Wake," "Women in Love," "The Playboy of the Western World," the cinema of Eisenstein, and David Jones's book about the first world war, "In Parenthesis."

To the reader this may seem simply a matter of sticking on labels, and multiplying unnecessarily the already complex categories of modern literature. But I think it is a question of thinking rather than of name-giving; a matter of poets broadening their concept to include certain novels and plays, of realizing that the kind of poetry which the poets of the modern academies are writing at a particular moment is not necessarily everything that is happening in poetry.

Today it is thought that, in England at all events, poetry is undergoing a kind of strategic withdrawal from the great ambitions of the poets of the modern movement early in the present century to write about the whole experience of modern life, and also from the confusing social subjects and politics of the 1930s. Poetry has become integral and pure again, the poet only writing about things which he is quite sure he feels poetically about, and not making raids into societal or scientific subjects. It is called a period of consolidation. There is a narrowing of aims down to the circle of the poet's most personally felt experience. This may well be a justifiable reaction against a period of experimentation. All the same it becomes a bit discouraging when one thinks of the modern world and then reads the works of the best young poets, and sees how little of surrounding experience they have realized in their poetry. My argument is that if one took a rather wider view of the ways in which poetic imagination is expressed, it might appear that in a time of withdrawal by the formal poets, certain novelists—notably, Mr. William Golding—are writing books which can

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be considered as poems, and that it would be helpful to regard some as both fiction and poetry.

That there is a real loss resulting from the narrow concept of what is poetry—and, for that matter, what is fiction—is shown, I think, by the bewilderment with which a book that might equally be regarded as a poem or as a novel is received today by the reviewers, with the result, often, that it is ignored by readers. A recent example of this bewilderment was occasioned by the publication of Philip Toynbee's novel "Pantaloon," written partly in verse, partly in prose. This is the purported reminiscences of an octogenarian, living in 1990 and evoking his youth from the early part of the present century (the first volume of a projected work in several volumes, "Pantaloon" goes up to the 1930s). It is a book full of faults, together with occasional absurdities, but nevertheless remarkably vital—and compulsive reading if one can survive the first thirty pages or so. Philip Toynbee draws extensively on the memories of his own childhood at school and on a farm, and in his ancestral home. His memory is almost Wordsworthian in its natural strength and minute particularity, Rabelaisian in its uninhibited exuberance.

PHILIP TOYNBEE in "Pantaloon" makes skirmishes of a rather informal and sketchy kind into territory as yet uncaptured by contemporary poetry. One would have thought that poets would have seen in this experimental work openings through which they could follow, and novelists indications of a new kind of novel. I do not know how "Pantaloon" has been received in America, but in England its reception was almost entirely one of shock and discouragement. The regular novel reviewers derided it for not being a novel. The poets dismissed it for not being a poem. That these judgments could be powerfully challenged was shown by Auden who, in one of those end-of-year best-books-I-have-read summations published by one of the Sunday newspapers, put it among the three best books he had read in 1961. I myself bought half a dozen copies and sent them to several people whose judgment I trust, but who had decided not to read it on account of the reviews. All the recipients were enthusiastic.

A book which, if it fell into the category of poetry, would be recognized as a poetic masterpiece is that prose-poem-novel-memoir of the First World War, "In Parenthesis," by David Jones. This work first appeared in England in 1937, where it attained a *succès d'estime,* and it has now been published in the U.S. It might best be summarized as a vision of the apotheosis of a group of soldiers in the first World War, through duty and suffering, into the legendary Arthurian traditions of heroism and chivalry, and into the communion of saints. It is a work of authentic vision arising from exposure to terrifying experience. It is not an easy book, but it is no more difficult than "The Waste Land" (whose author proclaimed it "a work of genius") and far less obscure than the Cantos. I suggest that it has until now been completely neglected in America, and comparatively so in England because readers are not prepared to give the attention to a work of this kind (reading it several times over) that they would give to a poem, unless they are first told that it is a poem. According to our current categories "In Parenthesis" is only "poetry" in certain passages—of which there are indeed some, but these are few and far between. Here, for the pleasure of quoting, is a passage falling between prose and verse forms:

> To groves always men come both to their joys and their undoing. Come lightfoot in heart's ease and school-free; walk on a leafy holiday with kindred and kind; come perplexedly with first loves—to tread the tangle frustrated, striking—bruising the green.
>
> Come on night's fall for ambuscade.
>
> Find harbour with a remnant
>
> Share with the prescribed their unleavened cake.
>
> Come for sweet princes by malignant interests deprived.
>
> Wait, wait long for—
>
> with the broken men, nest with badger and the martin-cat till such time as he come again, crying the waste for his chosen.
>
> Or come in gathering nuts and may;
>
> or run want-wit in a shirt for the queen's unreason.
>
> Beat boys-bush for Robin and Bobin.
>
> Come with Merlin in his madness, for the pity of it; for the young men reaped like green barley,
>
> for the folly of it.
>
> Seek a way separate and more straight.

If the reader were told that "In Parenthesis" was a poem, he would be prepared to read it as many times as he does a poem, and not expect immediate satisfaction from a first reading. If he regards it as a novel, he finds it too difficult.

Critics are baffled, and readers put off, by not being able to see that a work can be two things at once, not just a "poetic novel" (like Virginia Woolf's novels), but poem and novel at the same time, and perhaps memoir into the bargain. Poets also suffer, I think, because they are inhibited from writing certain works, which nevertheless they are tempted to write, when the idea of these does not fit into accepted categories of what is poetry. Or if they do write them, they force them into the mold they think of as modern-academic-poetic.

The most signal catastrophe resulting from this failure to enlarge the concept of poetry is the poetic drama. T. S. Eliot, in his early dramatic sketch "Sweeney Agonistes" and in his comments on the English music hall, had the clear idea that a modern poetic play does not have to be written in lines of verse, but must exploit the stage, the action, and symbolic properities as well as language to create its poetry. He understood that the visible stage, characters, scenery, etc., are available to the form of the poetic play, as rhyme scheme and fourteen lines are to the form of the sonnet. T. S. Eliot also realized in his early days that the nearest things to the poetic drama in England were the music hall, the revue, and musicals; the things furthest from it, drawing room comedy. Yet, oddly enough, in plays like "The Cocktail Party" and "The Confidential Clerk," he adopted the convention of drawing room comedy, trying to insinuate it into lines of verse so prosaic that the audience hardly notices the "poetry," which at times rises to passages filled with lyric intensity.

The English tradition seems centered on the idea that poetic drama must be verse drama. At the turn of the century there were pious verse plays written in iambic pentameters by Irish Celtic Twilight poets and performed in tiny halls before hushed spinsters. Today matinee audiences go to a drawing room comedy and are delighted to learn that, after all, poetic drama is only the sentiments of the Parish hall expressed among the tea cups in slightly rhythmical speech.

Because of the narrow view that it is verse lines which make poetry, the modern poetic drama in England has been a failure, petering out in the fireworks of Christopher Fry; whereas in France, where Giraudoux, Cocteau, Anouilh, and others have used a prose language and concentrated on the poetic vision of the whole play, on the symbolic possibilities of the acting, and on theatre effects, a world of the poetic imagination has been presented on the

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stage. The nearest thing we have to genuine poetic drama is the plays of Beckett—translated by him from his own French—and the adaptations by theatre workshops of passages from "Ulysses" and "Finnegans Wake."

THERE are, I suggest, two attitudes towards works of poetic imagination which need not be opposed, but which may be regarded as complementary. If we want to have our minds open to all the possibilities of transforming the experience of our time into a language of the imagination, we must bear both these attitudes in our mind, and we must think of poetry as an area which, beyond a certain barrier fencing it into a garden, extends to a much broader landscape.

One view is that, whatever medium is employed, the transformation of experience into symbolic vision is poetry. Thus if a play can achieve this transformation better in a prose medium than in a verse one, then the symbolic play in prose is closer to poetry than the one in which the verse medium hinders the symbolic vision.

The other view is that poetry consists of the lines and the form employed and that experience which does not deliver itself into accepted poetic forms (and these include free verse) is not poetry. From the latter point of view "The Waste Land" is a poem; "Ulysses" and "Finnegans Wake" are not. Joyce is a minor poet in "Pomes Pennyeach," and a prose fictionist in his novels.

I admit that a good deal is gained by preserving narrow distinctions, especially at a time when advertisers claim every virtue for any marketable product, and tooth paste can be described as poetry, and a large screen makes a movie an "epic." All the same I think that much is lost by a narrowness of thinking about poetry which causes certain works to be neglected, and which gives poets themselves a narrow view of the forms they should use and inclines them to think of drama as a form which has to be forced into their verse patterns, instead of poetry as something that has to be thought out again in terms of the conditions of the theatre of today.

One way of looking at the poetic imagination is to envisage it as a wide circumference of works invented, within which what is called poetry is the limited area of language used in a particular way. But beyond this area of poets writing poems there is a wider area of poetic imagining, merging into the novel and the drama and perhaps into the cinema, and even into television. To give a particular instance one might describe "The Waste Land" as an area defined as a poem which exists like a concentric circle within the much vaster waste-land area of poetic creation which is "Ulysses." "The Waste Land," let us say, is by definition a distinct poem; "Ulysses" is a great invention of poetic imagination. If the poetic imagination which is molten in "Ulysses" is to some extent energy drawn off into "The Waste Land," then "In Parenthesis" also owes something to the material that is both "The Waste Land" and "Finnegans Wake" (debts acknowledged by Mr. David Jones).

This way of looking at things has the advantage that we can think of the poetic imagination as transforming the modern world without necessarily being canalized into formal poetry. At the same time we can see that poets owe a great deal to works of poetic imagination which are outside the circumference drawn round their poetry.

A striking example of the inflowing of the poetically imagined work into poetry is the debt to the cinema—particularly to early Russian films—of W. H. Auden and other poets in the late 1920s and early 1930s. Before Stalin's impact began to be felt, certain Russian directors made some films which were notable for the photography used to produce unforgettable images. If there was a revolutionary message, this was somehow inseparable from a view of modern life as essentially tragic. In films like "Ten Days that Shook the World," "Potemkin," "Earth," and "The Way into Life," there were certain images which I am sure remain part of the stock of memories of the poets of that period: a pram and baby rolling down the steps of a palace among a crowd of revolutionaries, an equestrian statue of a Czar reflected in a river. The most extraordinary characteristic of these photographic images was the air of tragic, ironic detachment which they established in films which were meant to be propaganda (they were art: no wonder Stalin stopped them).

I need only describe these images and effects to make the reader see how the revolutionary imagery, the detachment, and sense of tragedy ironically viewed are transported into the early poetry of W. H. Auden. A cruder example of this kind of transposition is my own poem "The Express," whose sequence of imagery is owed, not so much to "trains I have travelled in" and journeys I have made as to photography, particularly, if I remember rightly, to a Russian film made to celebrate the opening of the trans-Siberian railway, called "TurkSib."

Many years after this phase of poetry, while reading Eisenstein's book on the cinema, I was astonished to dis-

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"If I have to listen one more time to how his grandfather hornswoggled Captain Ahab, I'll . . .!"

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—*Black Star.*

Peace Corpsman in Ghana—"a continuing commitment."

PEACE CORPS:

By SARGENT SHRIVER, *Director of the Peace Corps since its establishment in 1961.*

A BEARD and a postcard caused the Peace Corps its major problems last year. They were problems because the incidents they represented reinforced damaging stereotypes that had developed about the Peace Corps before the first volunteer was selected.

The beard was worn by Charles Kamen when he allegedly criticized "Operation Abolition" at a Miami Rotary Club meeting. When Kamen was invited to training, newspapers, organizations, and Congressmen urged that he be summarily dropped. The postcard was written from Nigeria by Margery Michelmore.

The beard gave ammunition to critics who saw in the Peace Corps a haven for bearded beatniks, confused liberals, and impractical idealists in revolt against the world. The postcard provided fuel for those who contended that sending young people overseas to dabble in foreign policy would create a continuing series of embarrassing incidents.

Our most difficult job, then, was to control the implications of these stereotypes long enough to build a reputation of our own. The major accomplishment of the Peace Corps in its first year was our ability to establish our own identity and to have our work accepted at home and overseas.

Last month, the Senate passed our legislation without a dissenting vote. In the House, only 70 Congressmen voted against the Peace Corps, while 361 voted for it. During the floor debate in the House, Judge Howard Smith, the conservative Chairman of the Rules Committee, stilled critics of the Peace Corps when he said: "I had considerable reservations about [the Peace Corps] when it came up last year and was not sold on it. I voted against it. I am happy to say that I think they have done a good job. I think they have made a good start. . . . I'm supporting the measure this year."

On the Senate side, Barry Goldwater said the doubters are no longer doubting, and the Los Angeles *Times* said that "dollar for dollar, no U.S. aid program has done more." (The *Chicago Tribune,* on the other hand, labeled our

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TRIAL BALANCE—ONE YEAR LATER

request for an increased appropriation as "Shriver's Mushroom.")

Overseas, every nation which now has Peace Corps volunteers serving there has requested additional contingents. In Nigeria, two groups arrived after the postcard incident, and others will soon enter training. There are now 1,000 volunteers serving in thirteen countries. By June, there will be 2,400 in training; and, by the end of the year, 5,000 volunteers will be serving overseas in thirty-eight countries.

But we didn't reach our first year targets without our quota of mishaps, and even today, minor Peace Corps incidents make the front pages. Two weeks ago a sixty-five-year-old woman complained to her Senator that she was dropped from the Peace Corps because she was not able to run a mile before breakfast and swim with her hands tied. Actually, of course, she was dropped for reasons that had nothing to do with the physical exercises against which she protested.

Overseas, our volunteers have been involved in several jeep accidents (although most use bicycles, horses, and even boats to travel from home to their jobs). Similar accidents have, at other times, touched off anti-American demonstrations, but most country's newspapers decided not to highlight the Peace Corps accidents. One answer for their attitude toward the Peace Corps may be found in the fact that both volunteers and staff have none of the privileges and immunities traditionally granted to diplomats.

Also, since no one had ever trained a Peace Corps volunteer before, some of our first training programs were far from perfect. American higher education organized a special training program, and, like us, soon learned the volunteers were not concerned with the theoretical, but with the practical and the specific about their country, their job, and their new life. Training was quickly altered to meet these needs.

Communication with volunteers in the field is still not perfected. Many volunteers feel isolated from Washington. They want to know what has happened at home and what other volunteers are doing around the world. When they have problems which Washington must solve, they want quick answers. Sometimes we have been bureaucratically slow in meeting such requests. But we have now staffed a special division with the specific responsibility of expediting volunteer requests and keeping the field informed of what's happening within the Peace Corps and back in the States.

In several countries, the host government, not fully understanding that volunteers were to live like their co-workers, provided luxurious (by Peace Corps standards) housing. In one country, volunteers were working with expatriate supervisory personnel hired by the host government. They urged the volunteers to live by their standards, to frequent clubs from which Africans were barred, to join in the European social circles, and, in a significant way, to sever close connections with Africans. The volunteers were hesitant to refuse, caught between their supervisors' desires and Peace Corps standards.

In Colombia, we overestimated the living allowance—the monthly allotment each volunteer receives to live like his co-worker—and, in the Philippines, we cut it too thin. Although such specific problems have been satisfactorily resolved, similar ones continue to reappear. In these cases, our best safeguard for maintaining appropriate Peace Corps standards is the volunteer himself.

We have also paid administrative penalties for our willingness to cut corners to get things done. Nevertheless we are exercising every precaution to keep our agency free of bureaucratic red tape, but the problem will become more acute as we grow in size.

The Peace Corps has an unusual method for seeking out its mistakes. In our Office of Planning and Evaluation, we have hired ex-newspaper reporters to work as evaluators. Their job is to poke their noses systematically under each Peace Corps tent to see what is happening. They report directly to me. This built-in safeguard has aided us in spotting mistakes quickly.

Last month, after completing our prepared testimony before the House Foreign Affairs Committee, we were surprised to be invited back to "report our mistakes." When that session was over, Congressman Cornelius E. Gallagher of New Jersey summed up our testimony this way: "I think the highest compliment that perhaps can be paid to you is the fact that we asked you to come back here today and bring along some criticisms. Normally, we don't need a staff to dig up criticisms for us. . . . Expecting you people to give us some criticisms to criticize you back is the supreme compliment that any Congressional Committee can pay to you."

Looking back over the year, it is apparent that the Congressional attitude towards us was shaped not only by what was accomplished by the volunteers but by some of the policies we followed. The most important, perhaps, is the policy of candidness. Recently, a long-time Congressional friend of the Peace Corps called us with a complaint. "Your office," he said, "better keep a closer watch on what you send out under Shriver's signature. I got a real blast against the Peace Corps from him today."

What he had actually received was one of the articles we periodically send to interested legislators. Some of them are bad, some good.

Our press policy has followed this same tack. Reporters' questions are readily and openly answered. There is no doubt in my mind that this policy of candidness has contributed heavily to our acceptance.

THE "voluntary" aspect of our work was the hardest policy to sell the "doubters." "Who would volunteer for a government agency?" they asked. We conceded that no one might volunteer for a regular old-line agency. But we felt that, if we could articulate our purpose well enough, maybe they would volunteer for the Peace Corps.

A Texas journalist—now a Nieman Fellow—summed up what we were trying to say. "Most jobs in Washington," he said, "mean working for a man. Working for the Peace Corps is working for an idea." This was the "mystique" we sought. It was essential. We needed the genuine rallying for an idea, that strange force that sometimes binds men and purpose, to start the Peace Corps.

While we were trying for the "mystique" at home, the Communists overseas were not listening. It soon became clear to us that the authoritarian mind of the Communist could not conceive of any voluntary group organized and maintained by any government. "Voluntary" and "government" are to them antithetical concepts. This psychological block about the nature of freedom gave

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Force As a Language

DURING the past few years, in various parts of the world, I have had a substantial number of private discussions with Soviet citizens—professors, scientists, writers, churchmen, artists, and everyday people. I have tried to find out how they view the United States, how they justify or explain Soviet policy, and how they see the future.

Two main lines of thought seem to be reflected in the Soviet view of the world in general and the United States in particular. One line tends to favor a consistent development away from the kind of absolutism represented by Joseph Stalin. It envisions a steady upgrading in the standard of living, in the importance of educated people, and in the government's intercourse with the rest of the world, especially the West. Those who are identified with this view believe it possible for the Soviet Union and the United States ultimately to resolve their differences, or at least to keep them from bursting into flame.

The second line of thought, which has gained in strength since the U-2 episode, tends to take a somewhat sterner and more cynical view of events. It believes that no fundamental change in world tensions is likely to come about until the Soviet Union resolves the present world balance-of-power struggle in its favor. Accordingly, it justifies the Soviet unilateral resumption of nuclear testing on military grounds. It feels that production of consumer goods, especially of conveniences and private automobiles, should be set aside or sharply reduced in favor of armaments.

Proponents of this viewpoint seem to feel that the only way to deal with the United States is from a posture of superior strength. They believe it dangerous to allow the United States to possess a decided nuclear advantage, fearing this might tempt the American military to make a serious miscalculation. They see, as another reason for resuming the tests, the need to convince the United States that the Soviet Union is serious about Berlin and would not back down because of the horrors of a possible nuclear showdown. (Chairman Khrushchev was asked by a fairly sympathetic correspondent how he could justify the decision to resume nuclear testing in view of everything he himself had said about both the hazard of radioactive fallout and the dangers of stepping up the pace of the arms race. Mr. Khrushchev replied: "When you're worried about being taken to the guillotine, you don't fret about your hairdo.")

Basic to this line of reasoning is the belief that the United States understands and respects only one language: the language of force. Thus it is held that the United States would be willing to enter into serious negotiations only when the Soviet Union possesses preponderant military strength. There was some advance opposition early last year to the scheduled June meeting in Vienna between President Kennedy and Chairman Khrushchev. It was feared that if no basic amelioration were produced by the talks, Chairman Khrushchev would lose prestige with his own people, for their hopes would once again have been raised—only to be thwarted.

Proponents of this second school do not go all the way with the Chinese Communist ideologists who contend that there is no use talking about peace since the United States has already declared war on the Communist world. Nor do they fully accept the Chinese view that war is inevitable at some point because it is built into the nature of capitalism. But they feel the Soviet Union must be totally prepared, nonetheless, for a nuclear showdown.

Fundamentally, then, this second school is heavily conditioned by traditional military and *realpolitik* reasoning. The main danger it represents is that the very measures taken to augment the Soviet military position actually add to the risk of nuclear war, which the Soviet Union couldn't possibly survive, any more than could anyone else. When Mr. Khrushchev brandished his fifty-megaton bomb last fall, he did not intimidate the United States. Quite the opposite: he helped to insure that the United States would undertake new nuclear tests of its own. By assuming that the United States would understand only the language of force, this group itself is committed to the language of force, again adding gravely to the chances of war.

IT is not likely that this second group —or even the first, for that matter—is apt to respond readily to the idea that national security in a nuclear age is obtainable only through a world organization possessing the authority of enforceable world law. Ideas of absolute national sovereignty are too strongly ingrained in the Soviet Union to warrant any hope that rapid progress can be made in this direction. But if enough peoples throughout the world rally around this concept and regard it as their best chance for purposeful survival, there is some chance that a new line of thought on the Soviet Union may begin to emerge. Such a powerful and genuine world momentum in the direction of law may help to build up salutary pressures inside the Soviet Union.

In this editorial, emphasis has been given to the second group for three reasons: First, because this group is becoming increasingly potent in the decision-making machinery of the Soviet Union—in direct proportion to the acceleration of world tensions. Second, because the growth of the second group indicates that the confrontation with the Soviet Union today is becoming more and more national, rather than ideological, in character. Third, because certain similarities may be discerned between the Soviet second group and its counterpart in the United States. —N.C.

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LETTERS TO THE EDITOR

MORE ON EXISTENTIALISM

MR. KRUTCH's approach to existentialism [*SR*, Apr. 21] is an attempt at refutation disguised as a humble essay. Citing his own Christian experience, he condemns the movement by claiming it has no moral strength.

Existentialism is a manifestation of the times, when traditional dogmas have lost their hold on millions in this nation alone. To apply "transcendental" judgments to existentialism, as Mr. Krutch has done, is not being honest to the philosophy which repudiates them as being outworn and without meaning to contemporary man—who is characterized as a skeptic and alone in a generally meaningless world which only he can give meaning to by his choices.

Mr. Krutch asks where did man acquire the capacity to create meaning if meaning does not exist. The answer is in his responsibility to the future. Prof. René H. Albérès in "Jean-Paul Sartre: Philosopher Without Faith" (Philosophical Library) writes: "Since man is the totality not of his acquisitions but of his projects, he is responsible for these projects, and especially so since he has behind him in the past no excuse and no motivation. We have to consider what *is* only as it relates to what we shall do. What *is* is already dead, only what *is to be* is living; that is why in [Sartre's] ontology man, who is living, *is* not."

DONALD MILLER,
Editorial Writer,
Pittsburgh Post-Gazette.

Pittsburgh, Pa.

TO FIND Joseph Wood Krutch admitting doubts about the use of the word "existential" was very cheering. I'm still puzzled, however. For instance, those of us who studied William James's "The Varieties of Religious Experience" back in 1902, or a little later, accepted the word with ease. Blow the dust off your James and you'll find in the first few pages, "existential facts," "existential conditions," "existential judgments," and the "existential point of view." What did it mean to us then? I looked in my bulky Funk & Wagnall's "New Standard Dictionary" (new in 1913) and found, "Of, pertaining to, or consisting in existence." "That wasn't so bad. And there was something else, also. The word existential was "archaic."

ELOISE H. DAVISON.

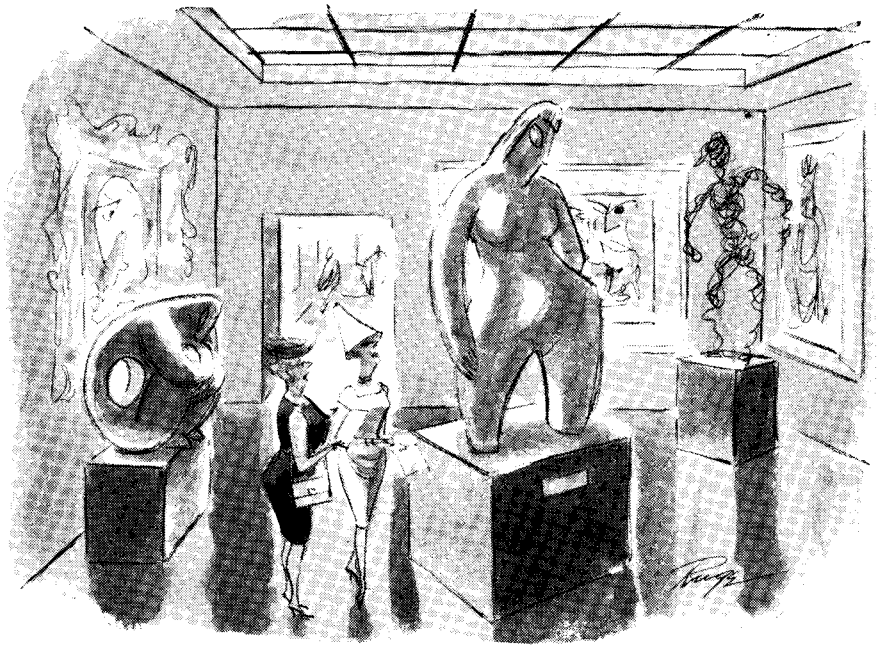
Rosemont, Pa.

PEACE HOSTAGES

DANIEL JAMES's hostage exchange plan, as described in your editorial [*SR*, Apr. 21], is exciting. We had best move quickly to implement it; all the more because there will undoubtedly be some details to be worked out. For instance, we will need some sort of inspection to make sure the "other nuclear powers" do not merely send us their undesirables for hostages. Prior to inspection, we will need a meeting to agree upon methods and standards of inspection. One can conceive of a delay. . . .

C. M. CAPPS.

San Francisco, Calif.



"What worries me is that future generations will think we *all* looked like that."

COLLEGE WRITING

GRANVILLE HICKS is to be thanked for his fine review of "The Best College Writing, 1961," [*SR*, Apr. 21], selected by John K. Hutchens, Dawn Powell, Rosemary Benét, and the editors of *Story*, prizes for which were given by The Book-of-the-Month Club. We wonder, though, if, in commending the writers, Mr. Hicks doesn't give a somewhat unfair impression to *SR* readers when he compares these young authors with the middle-aged much-published authors in "The Best American Short Stories, 1961" and suggests that the younger authors might profitably meditate on the writing found in this latter work.

Young writers certainly can learn with profit. But the fact is that none of these young writers is yet a professional; most were happily surprised to find themselves in hard cover; most are under twenty-five and are published here for the first time in their lives, and have never enjoyed magazine publication and then the accolade of being reprinted.

Nevertheless, it was generous of Mr. Hicks and *Saturday Review* to commend their talent at this early stage, and we believe that these and future young writers chosen in this pioneer attempt to search out the best in the colleges will more than justify themselves to their readers.

WHIT AND HALLIE BURNETT,
Story Magazine.

New York, N. Y.

NEPHELOCOCCYGIA

N. C.'s EDITORIAL "Nephelococcygia" [*SR*, Apr. 28] pictures President Kennedy as a man who really knows better but is caught up in the white water of public opinion which would interpret "any limitation on our military capacity" as retreat or defeat. What greater indictment can be made of a man who has taken on the brilliant cloak of leadership in the Free World? What leader has, or will ever have again, the opportunity born of popularity to do what his innermost conscience dictates? Must he wait until the ground swell of public resentment against the nuclear race becomes a revolution?

There is no question that an atmospheric nuclear test in any part of the world can be detected and diagnosed within confident limits of a few kilotons. There is no question that we in the United States are psychologically more mature than the Communists and that it is therefore up to us to stop this stupid game of Russian roulette. The risk involved in such a course could have been minimized by an agreement which delineates retaliatory action in advance as defined by a World Law.

GEORGE A. RICHTER, JR.

Abington, Pa.

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MUSIC TO MY EARS

Trio in the Museum, Ives in Central Park

THE Grace Rainey Rogers Auditorium in the Metropolitan Museum of Art may soon be deprived of its title as New York's newest concert hall, but it is not likely to yield so quickly its preferential place as the best public room on Manhattan Island in which to hear chamber music. Its choice for the first cycle of chamber music concerts in New York by the Stern-Istomin-Rose Trio may not have assured the listener that every note would be played, but it did insure that every note played would be heard.

When last (or first) heard in Frederic Mann Auditorium in Tel Aviv last August, the S-I-R Trio (to identify them by rank as well as initials) was performing the Beethoven E flat (Opus 70, No. 2), the Ravel A minor, and the D minor of Mendelssohn. At the way point in the three-part series now reached, they added to this sequence (as a starter) another and perhaps even more exciting trio of trios—the Brahms in C (Opus 87), the Beethoven in D (Opus 70, No. 1), and the Schubert in B flat (Opus 99).

Some comment has been passed that perhaps these three good men and true do not play together as often as they should, that their ensemble still has a rough edge or two. This strikes me, if I am using the right Latin terminology, as *a priori* reasoning, based on the known facts, rather than the ascertained results. Even were this a just complaint—and I don't agree that it is—the freshnesss and zest of the playing would be valuable above any other attributes. But, in a fair range of listening to performances of the works (Brahms, Beethoven, and Schubert), it is hard to recall a group which could take so much, tonally, from each other without the need to give, in a dynamic or acoustical sense. In such a work as the Brahms C major, which is an expression of the composer's own pianistic personality, there is an ever-present possibility that it may come to the ear as a piano solo with violin and cello accompaniment. Istomin is too good a musician to permit this to happen in any circumstances: in these, there was no need for constraint based on charity. His associates looked out for themselves and for Brahms as well. And in such works of lyric splendor as the Beethoven and Schubert, the superb sound of Stern and Rose, as well as their feeling for melodic phraseology, put the results beyond the reach of any other group of players now performing. As one well-intentioned enthusiast said to the touring Flonzaley Quartet: "May you come back next time with more players." We wish the trio may add the means for quartets and quintets in the near future.

Somewhat like the occasion earlier this year when he balanced a Bruckner symphony (No. 9) with a Haydn (No. 83), Leonard Bernstein weighted the Philharmonic's playing of the Mahler No. 1 with a first hearing from this orchestra of the No. 82. Subtitled "L'Ours" ("The Bear"), the work has no more zoological attributes than No. 83 which is known to some as "The Hen," or the quartets called "The Lark" or "The Frog." It does have some lumbering effects in the finale which a highly subjective listener might associate with a bear, but they are more reasonably related to Haydn's fondness for musical prankery, vividly expressed, than to *Ursus arctos*. Bernstein did all that was necessary brusquely (not to say bearishly) and well, giving rise to hopes for more of the same in the Philharmonic's future. His flair for Mahler is equally pronounced, though not always as wholesomely adjusted—the italics in the scoring of No. 1 tended to be underscored rather needlessly.

Between the Haydn and the Mahler, Bernstein yielded his place for a performance of Charles Ives's "Central Park in the Dark" which recalls, for those to whom the idea may be wholly unbelievable, the time when an after-dark stroll in those areas was not an invitation to mayhem. Indeed, Ives imagined himself in a reverie whose only intrusion comes from a distant carousel.

What struck my ear was the musical matter of Ives's double discourse in his familiar preoccupation with multi-tonalities. The slow opening of the reverie could very well have been a mistily disguised rumination on "America the Beautiful" (the Katharine Lee Bates poem was published just before the 1898-1907 time span of Ives's work on this score), but there is no doubt at all that the blatant air from the carousel was vibrating Joe Howard's "Hello My Baby," a sensation in 1900 and a million-copy seller thereafter. According to Ives's instruction, the two overlapping expressions were performed by separate groups of players, each under its own conductor. Seije Ozawa directed the reverie, Maurice Peress, the intrusion. They performed at perfect cross purposes, but bowed in unison.

—IRVING KOLODIN.

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BOOKED FOR TRAVEL

After Baedeker, the Deluge

QUITE the best way to review a travel book is to test it in the field. On my recent circuit of the planet, recorded at enormous length here, I took along one volume of Doubleday's quartet of World Travel Encyclopedias, picked up Fodor's Guide to Japan and East Asia (McKay, $6.95) and the Golden Guide to South and East Asia (Far Eastern Economic Review $2), and lifted a handbook left in the Ambassador Hotel in Hong Kong. The Encyclopedia proved to be just that and required carting around fat chapters on Africa where I wasn't going. It is in sum not a field book. Fodor's guide is loaded with data, up-to-date with its facts, and pleasantly discursive where it ought to be. But at 741 pages it is simply too ruddy big to cart around, and for $7 I resent having to carry ads, too. M. Fodor would do well to look into paper bindings. The Golden Guide is a slim skim of twenty-nine countries with the essentials on hand if frequently misspelled. I would quarrel with some of its evaluations of hotels. The leather-bound guide put out by the Ambassador is one of the best city guides I ever used, with clear pictures on coated stock, directions to cab drivers in Chinese, detailed shoppers' data, and even readable history.

This season's production of travel books has made a divided city of these headquarters, the board-and-paper wall of description, advice, and opinion all but separating me from the outside world. I haven't tested the following volumes but here is a thumb-nail opinion based on this department's many expeditions:

Europe

THE PAGEANT OF THE MEDITERRANEAN. *By Sheridan H. Garth. Hastings House.* 368 *pp.* $5.95. The history and background of the lands bordering that sea, including deviations into Suez, the Adriatic, and the so-called Atlantic outposts—Madeira, the Canaries, and the Azores. Slanted toward cruise passengers but usable by an excursionist. By the former travel consultant, cruise lecturer, tour escort, and current publications manager of Thos. Cook.

THREE RIVERS OF FRANCE. *By Freda White. Norton.* 227 *pp.* $5. The Lot, the Dordogne, and the Tarn are the streams in question, all sister rivers that water the Central Massif, a beautiful region of France. Includes intelligence about food and drink, a criticism of French maps, and its own fold-out reference map in the back, together with such informational tidbits as the fact that the prime export of Figeac is Charles Boyer. First published in Britain. Some pictures.

THE DOLPHIN GUIDE TO PARIS. *By William Davenport. Doubleday.* 392 *pp.* $1.45. A paperbacked excursion into the Home of the American Tourist. Brightly written, frequently funny, and both readable and usable. Besides the usual short history course and the rubberneck tour, it selects about 150 restaurants, explains the food and wine drill, thumbnails enough hotels to choose from, and explains the shopping. It will slip in the pocket and the price is right.

Nine books previously published in hard cover in Britain by B. T. Batsford have been redesigned and are being offered in paperback in the U.S. by W. W. Norton. Each runs about 200 pages, including a signature of photographs, and the price is standard: $1.50. The list includes:

AUSTRIA. *By Monk Gibbon.*
THE BEAUTY OF BRITAIN. *Introduction by J. B. Priestley.*
ENGLISH CATHEDRALS. *By John Harvey.*

(*Continued on page* 28)

The Cynic's Guide to Guideland

ANYONE who enters a bookstore looking for a guidebook to help him find his way abroad will soon need help finding his way among the guidebooks. There are guidebooks for the biggest country, guidebooks for the tiniest town, guidebooks written for men, for women, for children, and for elves. There are guidebooks that do everything but help you decide which guidebook to buy.

Some guidebooks purport to tell you where you can buy *haute couture* dresses at *bas couture* prices. Others will fill you in on the gastronomical treats of the Bloire Valley. (But how many of us ever get as far as the Bloire Valley anyhow? And would you really detour the 750 miles it takes to get there just for hummingbird tongues *au truffe*, the *spécialté de vallée*? If you would, chances are you would find the birds out of season.) Still others promise to show you how to "do" Europe on 20 cents a day. (The trick seems to be to skip lunch.)

Guidebooks are written, by and large, for three distinct reasons:

1. To repay the hotels and airlines who have staked the writer to his vacation.

2. To demonstrate the writer's erudition and scholarship.

3. To prove what a clever chap the writer is at ferreting out both all the little-known and well-known places, and doing it on $50 or on 50 cents a day.

The first category can be divided further into the Hidden and the Direct approach. The latter usually goes something like this: "So we were off like a bird in the giant new CWA Transoceanic Super Jet to Rome. What a glorious sensation it was, too, aloft with those queenly hostesses, sipping the Puligny Montrechat Cordon Rouge that CWA serves on its transatlantic flights, and nibbling breast of guinea hen au gratin. But Rome had its treats in store for us, too. Biggest were the lavish accomodations at the Grand Marnier, Rome's swankiest hostelry, where we swapped stories over our apéritifs with some of the great names in show business."[1]

The Hidden approach is hidden only by comparison with the Direct approach. It runs as follows: "Ah, Rome, city of enchantment. There we sat at dinner, having the specialty of the house, the succulent *fritto pollo* Hotel Imperiale, watching the crowds drift across the via Veneto outside." (Observe how both hotel name and location have been woven into the fabric of the narrative.)

The second category of guidebook appeals to the Cultural Snob in us. The writer assumes you are thirsty for every detail about the trifoliated windows in the southwest corner of the

(*Continued on page* 29)

[1] He neglects to mention that he is referring to Moroccan show business, and the names include such celebrities as Cous-Cous Amil, Mohammed al Hazir, and others.

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The idea is simple and gracious—and, of course, costs nothing. Let's say you are a businessman, a teacher, a lawyer, a doctor, or just a person who wishes to meet Indians with interests similar to your own. Before you leave for India, call upon the Government of India Tourist Office at 19 East 49th Street in New York City; 685 Market Street in San Francisco; 177 King Street W. in Toronto. Or after you arrive in India, upon the Government of India Tourist Offices in Bombay, Delhi, Calcutta or Madras. Tell them your likes, your hobbies, your special interest in India. They will be happy to help you choose your Indian friends from a list of persons who will be looking forward to welcoming you in their homes, and to making your visit as full and as rewarding as they can.

Once in India, meet with your new friends, accept their invitation to tea or a meal with them in their home. There you will meet other members of their family, exchange ideas and glimpse their particular brand of humor. You may enjoy seeing the local sights with your new friends, or playing a round of golf at an elegant country club. Perhaps a day at a sunny beach or a cricket match, the cinema or a dance recital. Simple delights which heighten in pleasure when you enjoy them in the company of your Indian friends.

The people of India are very much like you, proud of their country and their traditions. They have a lively interest in knowing more about *your* country, how *you* feel about today's world and everything in it. Come to India—maybe this year, maybe the next—your Indian friends will wait for you.

THE ENGLISH COUNTRY HOUSE. *By Ralph Dutton.*

ENGLAND'S HERITAGE. *Contributions by Adrian Bell, G. M. Young, Ivor Brown, Bernard Darwin, and others.*

PARIS CHURCHES. *By J. C. Cox and C. B. Ford.*

SHAKESPEARE'S COUNTRY. *By John Russell.*

THE LAND OF ITALY. *By Jasper More.*

SPAIN. *By Sacheverell Sitwell.*

Middle East

EVERYONE'S GUIDE TO ISRAEL. *By Joan Comay. Doubleday.* 434 *pp.* $4.95. It's not often that you can accuse a guidebook of incorporating good writing, but this one does, beginning with solid background material on the last 4,000 years condensed into forty pages. And there are moving bits, too, such as the author's letter home to South Africa describing the breaking of the siege of Jerusalem in April of 1948. But the rest of it is there, too, all the traveler's details, including when to bring your beach shoes as a protection against the pebbles and how to say "thermometer" in Hebrew.

Africa

AFRICA: *A* HANDBOOK TO THE CONTINENT. *Edited by Colin Legum.* 512 *pp.* $15. From Algeria to the Union of South Africa, a mass of facts and a collection of essays including just what you would expect on the Soviet attitude toward Africa by the foreign editor of *Izvestia.* But if you want to know who's who in Ghana or the amount of the barley crop in Ifni, it is all here, maps and photos of African art included. Forty contributors were called together by Mr. Legum to prepare a work that, unlike previous attempts, would be by experts for non-experts.

YEAR BOOK AND GUIDE TO SOUTHERN AFRICA. *Edited by A. Gordon-Brown. London: Robert Hale, Ltd.* 736 *pp.* $4. The heavy, small-print almanac with all the practical travel facts—hotels, short descriptions of towns, and such untravel addenda as the income tax in Southern Rhodesia and the asbestos output in Bechuanaland. The territory stretches from Tanganyika and the Congo to Capetown. Prepared under the auspices of the Union Castle Line, but also supported by advertisements. Maps and photographs.

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TROPICAL AFRICA, VOLS. ONE AND TWO. *By George H. T. Kimble. Doubleday. About 500 pp. $1.95 each.* An abridged and paper-backed version of a study of the lands that lie between the Sahara and the Cape of Good Hope. Patterns of population, farming, water, and the changing route map are all part of Vol. One—"Land and Livelihood." Social change, the fight against sickness and illiteracy, and the establishment of the new governments and the new elite are examined in Vol. Two—"Society and Polity."

Latin America

PUERTO RICO—A TRAVELERS' GUIDE. *By Ralph Hancock. Van Nostrand.* 304 *pp.* $5.95. A slim collection of facts and figures are listed in alphabetical order under every possible classification from earthquakes to music to Guachinanga Island. The information you'll find under the proper letter is liable to be factual, cut-and-dried, and bereft of evaluation. New hotels—El Convento for example—do not appear.

SOUTH AMERICA A TO Z. *By Robert S. Kane. Doubleday,* 359 *pp.* $4.95. Mr. Kane's top-of-the-news success with last year's "African A to Z" is being stretched into a series. The formula is simple and clean-cut—the continent is divided into countries and each is introduced with a short essay. There follows the facts of a visit: advice on what to buy, where to stay, and where to eat. Some pictures.

MY MEXICO CITY AND YOURS. *By Pepe Romero. Doubleday.* 237 *pp.* $.95. The prose may not be deathless but you could hardly turn up a more cheerful guide than the columnist of the *Mexico City News.* All sorts of information on how to amuse yourself until the dawn comes up and how to call the Mexican FBI. Pepe's a talented artist and there is a chapter on where to see and buy paintings.

Asia

NEPAL. *By Giuseppe Tucci. E. P. Dutton.* 96 *pp.* $5. One of the first books on a country, only recently unveiled, which is wedged between Tibet and India. Well translated from the original Italian of the author, who has made six trips into Nepal and eight into Tibet. Sixty illustrations, some in color and worth the price for the pictures alone. —H.S.

(*Continued from page 27*)

north wing of Hampton Court. His chapter description usually begins with "A Walk Through London—Northeast Section from Chelsea to Threadneedle Street" and goes on like this: "As we leave our hotel, we turn right.[2] On the first corner is the charming Victorian manse where Charles Dickens spent two weeks of his busy life and where he wrote both "Dombey" and "Son." Looking out his northwest window we can see the Tower of London to the left and the Harley Street bus terminal on the far right corner.[3] Leaving Dickens's house, it is a five-minute walk to the renowned St. Paul's Cathedral. Observe the intricate detail of the Purbeck marble pillars with their Carolingian capitals as we enter through the ogival archway. Oliver Wiswell has called them the finest example of their time."

The greatest danger in this type of guidebook is losing a page. An acquaintance of ours once spent four hours in the crypt at Canterbury Cathedral one cold December day, trying to find the page instructing him on how to get out. A deacon, tracing a wisp of smoke, finally rescued him as he was setting fire to the guidebook in a final desperate attempt to keep himself from freezing.

The third, or garden, variety of guidebook determinedly catalogues every single establishment on the Left and Right Bank of Paris, its prices, hours, and menus. This gives the book a close resemblance to the "World Almanac" and is about as stimulating to read. Often the author fails to realize that there *are some* inexpensive restaurants in Paris, that not everyone is interested in diamonds as souvenirs of Amsterdam, and that a steady diet of Châteaubriand and Sauce Bearnaise is as hard on the digestion as on the money belt. Or else he errs in the other direction, and assumes that you can live as he did, on lettuce and luck, 200 calories a day, and a bicycle.

Further, the quaint little offbeat places mentioned in the book cease to be either quaint or offbeat by the book's second printing. By the time you arrive, the natives have either fled or donned "picturesque" berets and meerschaum pipes, and the tourists are busy snapping pictures of one another.

If all this sounds a trifle cynical, let us end on an upbeat. (If we don't, we will be blackballed at every bookstore in town.) The nicest thing about *all* guide books is that, unlike the real-life human guides, they are relatively cheap and they can be turned off at will. —PATRICIA K. BROOKS.

[2] What hotel? You might well ask.

[3] And looking straight down we can see the top of the head of the charwoman burning trash.

In Penang, Selangor and the Malacca States, Muslims don their brightest costumes to dance on the beaches during Mandi Safar. Dancers and singers from islands far and near gather in Tahiti for the week-long Le Fete du 14 juillet. The Pit Senyor, combining classic dancing with western rock 'n roll, celebrates the feast of Santo Nino at Cebu in the Philippines.
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BROADWAY POSTSCRIPT

Second Helpings

PLAYS have many lives, but unfortunately their biographies are too often based only on the opening night manifestation. The law of averages—to say nothing of the insane pressures that have made fine work increasingly difficult on Broadway—give premières small chance of fully realizing the author's hopes or intentions. Indeed, the script changes he has made to suit the accidents of production may prevent us from even imagining what in performance has been either only partly achieved or obscured entirely.

One way to counteract this situation is to return to a few of the better plays after the original stars have been replaced with actors of somewhat less renown. Generally there is a drop in performing quality, which can and frequently does cause everyone to pay somewhat more attention to the play itself.

For instance, take "**Gideon.**" Fredric March has just left the cast and his co-star, Douglas Campbell, has switched from the title role to supersede Mr. March as God. Mr. Campbell's former role is now being assayed by Gerald Hiken. Since the most interesting portions of this comedy are the exchanges between Gideon and God, the resultant personality shift has had a marked effect on the play's meaning. What had formerly seemed a relationship between a physically powerful oaf and a touchy patriarch has now turned into a contest between a nervous little man and a robust Santa Claus.

As Gideon, Mr. Hiken given an emotionally strained portrayal that contains marvelous peaks of high paradox. When he hands God's "silly battle plan" to his officers, who challenge him on its source, his eyes shine wildly as he shouts back, "Well, perhaps I am insane. Have you ever considered that?" Mr. Hiken also makes it clear at the play's crucial point that his refusal to smite the Elders of Succoth stems from his aversion to violence and bloodshed. And in the final scene the actor captures the feeling that we and Gideon are just not up to living with such concepts as eternity and infinity, or even to sustaining the divine emotion of love very deeply or for very long.

Mr. Campbell's performance is most satisfactory in the quiet exchanges of compassion with Gideon. As yet he lacks Mr. March's knack for permitting the emotion kindled in one sentence to stay alive while he fights it down in the next. However, he can give us thunder when he chooses, and the joviality with which he expresses his understanding of Gideon makes the end of the play seem both more final and easier to take. One goes home quite happily accepting one's mortality and temporal absurdity, as if God had promised us no more religious or philosophical complications, in addition to complete oblivion after death.

THE fun and the meaning of a play like Brendan Behan's "**The Hostage**" are so simple and depend on such a broad spectrum of characters that cast changes seem to make little difference. In Paris, the Madeleine Renaud-Jean-Louis Barrault Company is performing it at the Odéon, where it is the hottest ticket in town. In spite of the touchy Algerian situation which bears some similarity to the IRA hostilities depicted in "The Hostage," Parisian audiences seem to relish its plain-speaking blasphemies and its burlesque of characters who make pretenses about causes and faith. In this formal and elegant theatre, which housed the Comédie-Française for more than two centuries, and against an inspired setting which features an exaggeratedly long stairway running up to a small doorway high above the proceedings, the company applies the greatest discipline and art to recreate the play's earthy and undisciplined atmosphere. At one point the cast even erupts into "the twist" with delightful effect.

"The Hostage" is almost equally effective in its current Off-Broadway revival at One Sheridan Square, where it is performed with the audience seated two-thirds of the way around the acting area. Here we feel right in the same brothel with the characters. Director Perry Bruskin has cast the play beautifully so that each actor's limitations seem part of the character's personality. And outstanding in the company is Geoff Garland, who has just received a Vernon Rice award for his portrayal of the young cockney soldier. His boyish vulnerability and the intimacy of the theatre combine to make the play seem more a human document, and less the undisciplined grab bag of songs and topical jokes that predominated in the Broadway production.

While one still deplores the impertinence of some of these, they now seem less important imperfections in a play that boldly thumbs its nose at the everlasting. —HENRY HEWES.

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Maximum Security

PRISONS and prisoners have always held a certain horrid fascination for film-makers and filmgoers alike. The prison is a place of pent-up violence, its inhabitants violent people. But much as such people engage our curiosity, most of us would prefer that our encounter with them be of a vicarious nature. Just such an encounter is provided by two interesting new films, **"Bird Man of Alcatraz"** and **"Reprieve,"** both played in their entirety behind maximum security walls.

Unlike prison pictures of a generation or so ago, neither of these puts particular stress upon brutality or violence. The violence is there, of course, as part of the inevitable pattern of prison life—guards who prefer to reason with a gun; a warden to whom "clubs are trumps"; men who live by the law of the jungle, even behind bars. But the emphasis in both pictures falls upon the dreadful waste of human lives in prison, the mouldering of raw materials that might have been shaped and refined into something better. Significantly, the real-life heroes of "Bird Man" and "Reprieve," Robert Stroud and John Resko, emerge as heroes precisely because they resist the grinding pressures of the prison system. They will not permit their identities to become lost among the gray hordes of the prison yards and factories.

If the result is a form of special pleading, it is a plea for enlightenment and respect for human values. In "Reprieve," the plea is explicit. Since Resko had originally been condemned to death, and is actually saved from the chair by only a few seconds, his eventual release as a useful, creative member of society becomes a pointed argument against capital punishment. But "Bird Man," by emphasizing Stroud's international reputation as a self-taught ornithologist, is even more eloquent in its suggestion that there comes a time when a man is no longer a criminal, when his continued confinement is no longer punishment but sheer vindictiveness on the part of the authorities. In sum, both films argue that, in any decent society, a prison's primary task should be rehabilitation, and that when rehabilitation has taken place—as is evidently the case with Stroud and Resko—the new man ceases to be a criminal and should be returned to the world outside.

Since comparisons are inevitable, "Bird Man" is probably the better of the two. Clearly, Burt Lancaster fell in love not only with the role, but with the character he was playing, and went the limit to bring him sympathetically alive on the screen. He projects both the physical strength that has kept Stroud going after half a century in jails, and the single-minded devotion to birds that made Stroud famous. It is, almost literally, a one-man show; Stroud has served much of his time in solitary, and the handful of characters he encounters during the course of the picture—the wardens and guards, his fellow-prisoners, his business partner, his mother—are merely glimpsed, as through a grille on visiting day.

Much as Lancaster tries, however (with a notable assist from director John Frankenheimer), he is unable to sustain his picture through all its two and a half hours. It is not his performance that is at fault, but his material. As we watch Stroud being moved from cell to cell, a sense of claustrophobia eventually sets in. The character has been established, the point has been made. There is even the knowledge, imparted at the outset, for those who may not be familiar with the Stroud case, that the man will not go free, that no happy ending lies ahead. But, compulsively, the film grinds on, insistent on bringing us up-to-date on the details, but no longer able to charge them with the emotional fires that flicker through its first half.

Millard Kaufman, the writer-director of "Reprieve," had a simpler task. As many readers know, John Resko, after nineteen years in prison, was eventually released. His paintings, discovered by Carl Carmer, brought him not only freedom, but a modicum of fame. There was, in short, an obvious and proper finale for the film, plus all the incidents of prison life recounted in Resko's autobiography. But Kaufman, here directing his first picture, lacks the authority yet to make this material compelling on the screen. His people have a tendency to talk, rather than to do; his scenes dawdle where they should be concise and hard-hitting.

"Reprieve," like "Bird Man," gains much from the quality of the acting. Ben Gazzara, intense and glowering, plays Resko, and he has strong support from Stuart Whitman, Rod Steiger, Broderick Crawford, Vincent Price, and Sammy Davis, Jr. It is good to have pictures on the side of the angels, but the stars are their maximum security.

—ARTHUR KNIGHT.

MOVING?

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The Operations of Love

By GRANVILLE HICKS

IRIS MURDOCH's new novel, **"An Unofficial Rose"** (Viking, $4.95), is superficially very different from but fundamentally very much like its immediate predecessor, "A Severed Head" (*SR*, April 22, 1961). "A Severed Head" is a wild book, bizarre, enigmatic. "An Unofficial Rose" seems at the outset to be quiet, conventionally realistic, almost stodgily British. Both novels, however, are concerned with the vagaries of love, and love, in whatever Miss Murdoch writes, is never well-behaved.

"An Unofficial Rose" begins with Hugh Peronett, a retired Civil Servant, at his wife's grave, and round about him are all the people, relatives and friends, who figure in the story. Hugh, as he tells himself, has had a proper marriage and a proper career and, by and large, a dull life. Yet, some twenty-five years earlier, he fell passionately in love with a woman named Emma Sands, and nearly, but not quite, gave up everything for her sake.

That indiscretion would appear to be securely buried. Hugh is sixty-seven, and he feels his years:

> Old age, which when he had been younger had seemed a colored prospect of broken wisdom, a condition like that of a late Titian, full of great melancholy shattered forms, now presented itself, when he was on the brink of it, as a state, at best, of distraction, irritation, and diminished dignity: his rheumatism, his indigestion, his weak legs, his deafness, the perpetual buzzing in his head.

One glimpse of Emma Sands, however, is enough to summon up at least a semblance of the old passion and to convince him that with Emma his life can find fulfilment.

While Hugh seeks to establish some sort of relationship with the difficult and elusive Emma, his son, Randall, is courting Emma's young companion and assistant, Lindsay Rimmer. Unhappy in his marriage, bored with his profession, which is the raising of roses, Randall is involved in a strange relationship with Lindsay, who is herself involved in a strange relationship with Emma. Father and son, Hugh and Randall, are thus forced into a kind of confrontation, and it is Hugh who, by a great sacrifice and for the most complicated reasons, enables Randall to run away with Lindsay.

But this is only the beginning. Randall and his wife, Ann, have a young daughter, Miranda, and visiting at Greyhallock is their nephew from Australia, Penn Graham. Living nearby is Hugh's old friend, Humphrey Finch, who lost his chance at a high position in the foreign office because of his homosexual activities. His understanding wife, Mildred, has a much younger brother, Colonel Felix Meecham. Humphrey falls in love with Penn, who has already fallen in love with Miranda, who has been in love from early childhood with Felix, who is in love with Ann. Mildred is in love with Hugh, who is in love with Emma.

Miss Murdoch writes each chapter from the point of view of one of the characters, taking in everyone except Emma and Lindsay, whom we see only as others see them or as they reveal themselves in words or deeds. The method enables her to comment directly when comment serves her purpose, but chiefly she reports what is going on inside the mind of this person or that. As has been evident from her first novel, she has an extraordinary sense of the complexity of human motivation, and here the reader can only be fascinated as he learns what each character, according to his degree of awareness, is discovering about himself. Motives come to seem so complex and so elusive that the reader begins to wonder where reality ends and fantasy begins.

THIS effect is, of course, no accident. The publisher has conveniently supplied some extracts from an interview with Miss Murdoch that appeared in the London *Sunday Times*. Certain of her novels, the interviewer pointed out, were generally classed as fantasy and others as realism. Miss Murdoch commented: "If fantasy and realism are visible and separate aspects in a novel, then the novel is likely to be a failure. In real life the fantastic and the ordinary, the plain and the symbolic, are often indissolubly joined together, and I think the best novels explore and exhibit life without disjoining them."

Hugh Peronett, talking to Mildred Finch, who has designs on him, says, "You're so honest and simple yourself, you probably don't realize what fantasies, and what duplicities, can reside in the bosoms of—quite ordinary people." That he should say this to Mildred is nicely ironic, but his observation on fantasies and duplicities is borne out by the novel. Randall is quite conscious that he lives a good part of his life in a world of fantasy. "He felt like a sorcerer who has created a vast palace and adorned it with gold and peopled it with Negroes and dwarfs and dancing girls and peacocks and marmosets, and then with a snap of his fingers makes it all vanish into nothing." Each character, whether he realizes it or not, is a dreamer, and the line between dream and reality is constantly blurred, as Miss Murdoch intended.

The source of most of the dreams is love. As I have pointed out, love in this novel is seldom reciprocated: A loves B, who loves C, who loves D, and so on. There are only two exceptions. Ann and Felix, at least at one point, do love one another, but her emotions are so confused and he is so stiffly honorable that nothing comes of this. With Randall and Lindsay, on the other hand, love finds abundant physical expression, but we are left in no doubt about its ambivalance, and we suspect that she is anything but single-minded.

If I have any reservation about the novel, it is a feeling that Miss Murdoch's scheme is too neatly worked out, that now and again it verges on the mechanical. At such moments I found myself longing for the wild unpredictability of "A Severed Head" or at any rate for the shocks and surprises of "The Bell." Yet her presentation of her characters is so beautifully sustained and her writing is so precise that I have little ground for complaint. After all, it is no small achievement to take a dozen characters, ranging from a boy and girl in their teens to men and women in their late sixties, and show in each the operations of love.

In an article in *The New Yorker* last December Ved Mehta discussed Miss Murdoch as one of the Oxford philosophers. She told him, he reported, that she saw no direct connection between philosophy and her writing. Then she added, "Perhaps they do come together in a general sort of way—in considering, for example, what morality is and what goes into making decisions." I know nothing about her philosophical work, but in her novels she pursues these subjects with great tenacity and with a lucidity that is a joy.

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The Crash That Killed the Summit

***"The U-2 Affair, by David Wise and Thomas B. Ross** (Random House. 266 pp. $4.95), supplements with new data the known facts about the downing of the American reconnaissance plane inside the Soviet Union. L. L. L. Golden often comments on political affairs.*

By L. L. L. GOLDEN

WHEN the remarkable reconnaissance plane, the U-2, was brought down May 1, 1960, near Sverdlovsk, 1,200 miles inside the Soviet Union, the incident set off a series of events and raised questions on the international and domestic fronts that have not yet been fully evaluated. They may never be until President Eisenhower, the Central Intelligence Agency, the State Department, and the Defense Department tell the whole story.

It is important to recall that on May Day, two years ago, the summit meeting at Paris had already been set for May 16. At home, the Presidential election was little more than six months away, and the "peace issue" was considered a paramount bulwark for Vice President Nixon, who, it was obvious, would win the Republican nomination. The "spirit of Camp David" pretty much pervaded public thinking.

What followed the downing of the U-2 seems as unbelievable now as it did then. First there was a statement by the U.S. that Washington later conceded was untrue. Presidential responsibility was denied. Then it was admitted, followed by an announcement that could mean that the flights would continue. Subsequently it was stated that they would be ended.

Now two young newspapermen—David Wise, White House correspondent for the New York *Herald Tribune*, and Thomas B. Ross, who covers Congress and the Pentagon for the Chicago *Sun-Times*—have written an extremely useful report on the U-2 fiasco. They say, in the authors' note, that they did not have official cooperation of any individual in, or any agency of, the government. But during a year of research they spoke to almost all federal officials who had any part in the decisions regarding the U-2, both before and after the flight. They also followed leads here and abroad, which entailed some 15,000 miles of travel.

—Wide World.

Francis Gary Powers with U-2 model —a dispirited spirit of Camp David.

The result of this effort does not change the basic story as it is known to any close observer of political events. But what the authors do in "The U-2 Affair" is a first-rate journalistic job of bringing together in one book all the generally available facts plus some additional material. Reading it, one realizes the incredible difficulty of the left hand knowing what the right hand is doing in so vast a government. This is particularly so when information-gathering by an intelligence agency involves the utmost secrecy in a society that distrusts secrecy, even in security matters.

In an exciting, and on occasion excited, manner, Wise and Ross detail the whole episode, including the Francis Gary Powers trial and his exchange for the Russian spy, Rudolf Abel. They tell of James Donovan's part in the exchange of prisoners and then, in a single chapter, recapitulate what happened and present their own views—some of which raise more serious questions than the entire book answers.

For instance, it is generally thought that Khrushchev used the U-2 spying as a reason to smash the Paris summit meeting; that had the Soviet leader not found this excuse he would have invented another, for he had known for several years that reconnaissance planes had been flying over the USSR. He certainly knew at the Camp David meeting yet made no protest to President Eisenhower. Yet, in their summary the authors say this:

> By lying, when it could have remained silent, by admitting it had lied, by disclaiming Presidential responsibility, then admitting Presidential responsibility, and finally by implying that flights would continue, the United States all but made it impossible for the summit meeting to take place.
>
> It is difficult to see how any head of government could have been expected to sit down at a peace conference under the veiled public threat of further violations of his air space. . . . It is true that Eisenhower finally announced at the summit table that he had called off the U-2 flights, but by then it was too late. It is quite possible, even probable, that Khrushchev came to Paris ready to blow up the summit. But this misses the point. By the time the summit convened on May 16, Washington had already taken a position—on May 9—that would have made it politically hazardous for Khrushchev to participate and still hope to remain Premier of the Soviet Union.

The above conclusions are certainly not supported by the evidence the writers present in the previous sixteen chapters of their book. Furthermore, they raise a question about American intelligence operations that is serious indeed:

> There is no substantiated evidence of any sort of conspiracy to scuttle the summit. But it is clear that many important persons in the intelligence field were more concerned with the U-2 as a valuable instrument of espionage than with its possible effect on the summit. In other words, they were worried not so much that the U-2 might endanger the summit as that the summit might endanger the U-2. By May of 1960, intelligence had come to dominate policy in the U-2 program. Instead of serving as a basis for policy making, intelligence-gathering had become an end in itself.

Here, too, Wise and Ross draw a conclusion that the facts they provide do not merit. It may be that their inferences would give appearance of greater validity had they themselves not, as they say, "voluntarily omitted certain information, particularly dealing with current intelligence operations, in the belief that the national interest would best be served by withholding it."

Be that as it may, the authors have rendered a real service to historians of the future by writing this book while the U-2 controversy is still fresh.

(For another Book in the News please turn to page 42.)

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Albion: From Druid to Magna Carta

"Makers of England," by Sir Arthur Bryant *(Doubleday. 351 pp. $5.95), relates the high drama of monarchs and the day-to-day life of the common man from the beginnings of the nation through the thirteenth century. John Clive is associate professor of history at the University of Chicago.*

By JOHN CLIVE

NOTHING is more difficult than to write sound popular history, history that can be read with profit and pleasure by the general public and at the same time pass muster with scholars. The difficulty is not diminished by the growing tendency in our age for leading scholars to occupy themselves more and more with retrospective sociology or static structural analysis of past societies, while narrative history becomes by default the property of textbook writers and of more or less explicit fictionalizers who are mainly concerned with communicating "glamour" and "color." The result is that few historical works appear nowadays that tell a consecutive story and are both readable and reliable.

"Makers of England," the first of three projected volumes on English history, is one of the few. Sir Arthur Bryant shows modesty and good sense when he states that his aim in this book is to set down in a small compass the essential things. In doing so he takes as little for granted as possible, and simply tells the story as it unfolded itself to the men and women of the time (from the beginnings of English history through the thirteenth century), showing how they lived and what their country looked like. He readily admits that the book can make no claim to originality, that it is not a work of scholarship but only a collation of the scholarship of others. His principal intention is to tell a familiar tale in a new way.

He has told it well. Without imaginary dialogue or artificial heightening of effect, he relates the sequence of invasions and settlements in the dim English past, and then proceeds to show how the basic English institutions were created: monarchy, church, the common law, the machinery of local government, the gentry, the yeomanry, and the Great Council that became Parliament.

The story certainly needs no embellishment to make it gripping. There is high drama in such fateful scenes as William the Conqueror's invasion and victory, the epic struggle between Thomas à Becket and Henry II, the barons proclaiming their Great Charter at Runnymede. There is intellectual challenge in the account of how unity under law came to dominate over lawlessness and anarchy, of how the problem of central against local authority was solved and re-solved in the complex and long-drawn-out battle for dominion between church and royal authority. There is human fascination in the gallery of great individuals with which this period abounds—great kings, great bishops, great warriors, great thinkers and scholars, and, not least, the great architects to whom the abbeys and cathedrals of England still bear silent and eloquent witness. And there is material aplenty to satisfy our curiosity about how the ordinary people lived—how they went about their work, how they were housed and fed, what clothes they wore, what they believed, their amusements and games, the nature of their fears and hopes.

In spite of the limited space available, Sir Arthur Bryant manages to do more than a modicum of justice to all these aspects of a lengthy and eventful period of history. He has flavored his pages with telling extracts from contemporary sources; and he gives us a reasonable share of battles and bloodshed—and, let it be added, patriotic sentiment. But he never loses sight of the main thread of his story, the creation and development of that balance between law, order, and freedom that characterizes English history, and the birth of a national consciousness in a certain geographical setting and under certain political conditions. In all this he tries to take recent scholarship into account. "Makers of England" is popular history in the best sense.

Your Literary I. Q.

Conducted by John T. Winterich

END GAME

Here are ten pairs of words (plus one triplet), assembled by Robert E. Stevens of Portland, Oregon, which become different words by the process of altering the first and last letters of each pair. Examples: *survey, curves; outing, mutiny.* Answers on page 42.

1. spotted panthers — — — — — — — —
   risk — — — — — — — —
2. brief windstorms — — — — — — — —
   without partiality — — — — — — — —
3. inscription on a coin — — — — — — —
   member of an institutional board — — — — — — —
4. guiding ideal — — — — — — — —
   Fascist mayors — — — — — — — —
5. flourishes — — — — — — — —
   dry up — — — — — — — —
6. huge stone in prehistoric monument — — — — — — — —
   conformity with the law — — — — — — — —
7. become decayed — — — — — — — —
   go over again — — — — — — — —
8. thick-skinned — — — — — — — —
   pernicious rain — — — — — — — —
9. intimate associate — — — — — — —
   Far East — — — — — — —
10. East Indian sailors — — — — — — — —
    eyelash darkener — — — — — — — —
11. European polecat — — — — — — — —
    cooking department — — — — — — — —
    tied up — — — — — — — —

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Keys Under Damp English Clay

"The Great Invasion," by Leonard Cottrell *(Coward-McCann. 209 pp. $5), utilizes new archeological evidence in bringing to life the Roman conquest of Celtic Britain. Rex Warner's books include "The Young Caesar" and translations of Greek and Roman historians.*

By REX WARNER

IT IS customary for reviewers, if they are not damning with faint praise, to be praising with faint damns. But I can find nothing but praise for this new book by Leonard Cottrell. He has already shown (I think particularly of "The Bull of Minos") his great ability to tell a complicated historical and archeological story clearly and vividly. He infects the reader with his own enthusiasm, and gives us the pleasure not only of learning something new but of finding the whole process as exciting as a detective story. He has the gift of infusing both the background and the details with life. He is right up to date and is careful to give to others credit where credit is due. This, unfortunately, does not invariably happen with historians and scholars.

"The Great Invasion" is an account of the forty-one years of hard fighting that enabled the Romans to conquer Britain. Very much fresh archeological material on this subject has come to light recently, particularly in Scotland, and Mr. Cottrell explains the new finds and their implications with his customary skill and fervor. "To the present writer," he says, "the excavation of a British camp—the stripping of ancient turf, the spade sinking into damp English clay—has a peculiar romance, even poetry, which does not attach to digging in the stony soil of Greece, or in Egyptian sand." And we share his enthusiasm as we read of Sir Mortimer Wheeler's excavations at Stanwick or the fascinating story of Maiden Castle in Dorset.

The literary sources are not numerous, and even such a great historian as Tacitus is most irritatingly vague about military detail. As one might expect, the most informative and clearest writer is Caesar, even though he was

—From the book.

Visor of Roman parade helmet found at Newsteads, Scotland.

not long in the country and his two raids did not take him far. But with the aid of modern archeology the picture becomes coherent and vivid. Indeed, the Roman Empire as a conquering and (in spite of Tacitus's brilliant, if sentimental, pleas for "the noble savage") a civilizing force can be seen more clearly, perhaps, in Britain than anywhere else.

I particularly admired Mr. Cottrell's treatment of the general background extending into prehistory and his lucid explanation of who the Britons were. As a rule there is something peculiarly depressing about writers on these subjects. How often has one got bogged down in remote speculations about "the beaker folk," or been infuriated by the reluctance of scholars to hazard a single date or commit themselves to any definite opinion! Here Mr. Cottrell's clarity and precision are most refreshing. So far from boring us with a mass of unrelated information, he chooses his facts so as to put the prehistory of Britain into its context of European civilization, lightening dark ages and disposing of such absurd but prevalent views as that the island had always been inhabited by a mixture of bearded Druids and painted savages. In point of fact, the gold work of ancient Ireland will compare with that done at the same period at Mycenae. And, as Mr. Cottrell writes, "when Vespasian marched into Somerset at the head of the Second Augustan Legion he must have seen, breaking the outline of the Mendip hills, the grave mounds of chieftains who had died 1,700 years before he was born and concerning whom the Celtic warriors who opposed him, themselves newly arrived in Britain, were as ignorant as he." And he goes on to perform the remarkable feat of telling us quite simply who the Celts were.

Again, of course, our best literary source for the Celts of the historic period is Caesar. And again, modern archeology has thrown much light on this talented, courageous, and volatile people, most unlike painted savages, with their elaborate skills and their quick ability to adopt Roman methods and to acquire Roman culture in addition to their own.

Just as admirable is Mr. Cottrell's account of the life and organization of the Roman army. This is the best short account of the subject that I have ever read, thorough, vivid, and full of interesting comment, such as ". . . the majority of divisional commanders would be men under forty; that is a main reason for the Roman army's efficiency." Not only the organization but the full daily life of the legionary and the auxiliary is brought before our eyes, their food and drink (mostly grain and vinegar-and-water), the amazing variety of races and customs and religions, the license and the iron, irresistible discipline. It is an amazing story. There were brutalities enough, but there were other qualities in which Roman imperialism compares favorably with later systems—no prejudices of color or race, opportunities for everyone. Agricola was a Gaul; the emperor Severus an African. This wise tolerance, like most things that are good in the Roman Empire, can be traced back to Caesar.

The story of the conquest is full of variety and vicissitude—slow, methodical advances, lightning campaigns into the unexplored, periods of near-disaster such as the revolt of the Iceni, far-reaching combined operations such as those of Agricola into the depths of Scotland. This story is told brilliantly, with all the skill of a historian and a detective, and is well illustrated by excellent maps. The photographic illustrations also are numerous and very well chosen. Only in the publisher's blurb has Mr. Cottrell been unfortunate. This is about as badly written as possible, and one can only hope that no one who reads this rubbish will imagine that it bears the slightest resemblance to Mr. Cottrell's own spirited and accurate style.

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FICTION

Hillbilly Literary Tycoon

"Youngblood Hawke," by Herman Wouk *(Doubleday. 783 pp. $7.95), whose protagonist resembles the late Thomas Wolfe, is a portrait of the artist as financier. David Boroff teaches English at NYU.*

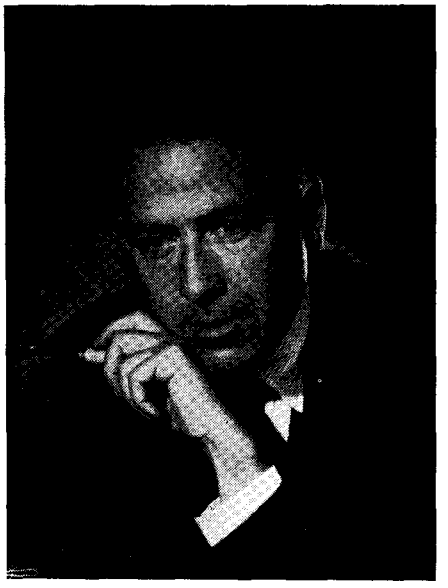
By DAVID BOROFF

MR. WOUK's latest book is a kind of costume novel of the publishing industry. Its flamboyant title conjures up such an image, which is heightened by an elaborate plot, a vast gallery of characters, enormous length, and a pervasive air of unreality.

Moreover, despite the usual disclaimers, "Youngblood Hawke" is clearly a fictionalized account of Thomas Wolfe's tumultuous life and career. Arthur Youngblood Hawke is a huge, hulking primitive out of the Kentucky hills, with gargantuan appetites and epic ambitions. A natural storyteller, he descends on New York in 1946 with an outsize manuscript and becomes an overnight success. The story then explores his love affairs, his triumphs in the literary marketplace, the corrosions of success, and, finally, his collapse and death at the age of thirty-three.

Readers familiar with Wolfe's novels will recognize many elements. There is Hawke's rich, cultivated mistress, Frieda Winter, an obvious counterpart to Esther Jack. There is the ruthlessly surgical editor who, for purposes of romantic interplay, is transformed into a lovely but ruggedly virtuous girl. She serves as the novelist's artistic conscience and as a foil for Mrs. Winter, the Dark Lady of the triangle. There is Hawke's folksy mother, land-hungry, shrewd, and recognizable right down to her last "P'shaw."

But to the now legendary ingredients of the Wolfe saga has been added something else: a portrait of the artist as big businessman. If "Youngblood Hawke" has scant literary merit—and, alas, that is the case—it is still a fascinating Baedeker to publishing as a business and to that treacherous no-man's-land where publishing, theatre, and movies intersect. It is also a cautionary tale which suggests that the more money you make, the deeper your financial troubles. Hawke is one part Thomas Wolfe, who was an innocent about money, and one part financial plunger. (There is also more than an intimation that Wouk has written himself into the character.) A do-it-yourself financier, Hawke invests, speculates, and tries to beat the income-tax rap through gaudy corporate shenanigans. The account of his financial entanglements and his heroic efforts to extricate himself, with Internal Revenue people and creditors baying at his heels, achieves genuine dramatic power. But the effect of all this breathless enchantment with money, money, money is finally to diminish the towering figure of the young novelist.



Herman Wouk—"distaste for the erotic."

This failure in characterization permeates the novel. Frieda Winter, the experienced older woman, is portrayed in primly moralistic terms as an uptown enchantress. (Esther Jack was much more fun.) On the other hand, Jeanne Green, the young editor, is an intolerable monster of virtue whose worst vice is an addiction to cigarettes. And the plotting is as naïve as the portraiture. Nemesis of the most elementary kind prevails here, as it did in "Marjorie Morningstar." (Remember Noel Airman's shabby fate?) Mrs. Winter suffers the death of a dearly beloved son. Jeanne marries another man to punish Hawke for his infidelity, and even after the way has been cleared, the novelist is denied the comfort of having Jeanne.

Wouk is the last of the Victorians. He manipulates suspense like a nineteenth century romancer, and his distaste for the erotic is aggressively paraded in this novel.

Aside from the intrinsic weaknesses of his novel—the toneless prose, the pasteboard characters, the remorseless prolixity—Wouk starts with an immense handicap. Inescapably, the novels of Thomas Wolfe loom in the background. Where they have power and lyric fullness, "Youngblood Hawke" seems merely bloated and prosy. Yet Wouk should not be dismissed as a mere entertainer. He has his eye on an ambitious Dreiserian model. The story has a certain spaciousness; it moves from New York to a small town in Kentucky, from Hollywood to Europe. There is even a chilling account of a Senate committee which interrogates Jeanne's husband about his Communist connections. Like Dreiser, Wouk somehow triumphs over his own ineptitude and carries the reader along in a strong narrative flow. And there are marvelously deft vignettes of life in the bazaars of Hollywood and Broadway. (Wouk demonstrated his talent for literary mischief in the satiric scenes of "Marjorie Morningstar"; social caricature is really his *métier*.)

For the sophisticated reader, "Youngblood Hawke" will seem like soap opera, unabashed and lachrymose, except for occasional redeeming interludes. For the ordinary reader, it will provide another sentimental fable of the Dionysiac artist. But one thing seems sure: like Youngblood Hawke's highly readable novels, this work will find a large audience.

FRASER YOUNG'S LITERARY CRYPT NO. 981

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 981 will be found in the next issue.

ARD EHGTM H WHK DHFXB GK LAX WRQKGKE LR DHLIA AGWBXTZ FXXO RK CMGKE.

AXKQM AHBFGKB

———

Answer to Literary Crypt No. 980

Lawyer: One who protects against robbery by taking away the temptation.

—MENCKEN.

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Charlatan Barricaded by Cobweb

"Death of a Highbrow," by Frank Swinnerton *(Doubleday. 256 pp. $4.50), exposes a literary humbug who is forced through the death of a rival to face the truth about himself. Aileen Pippett's observations on current British fiction appear regularly in Saturday Review.*

By AILEEN PIPPETT

"ALL WRITERS are surly brutes," says Graham Stanhope, the protagonist of this novel. Since he is always urbane, and the author himself is known to be genial, the remark invites contradiction. It also serves in its context as one example of the speaker's many misapprehensions. He is a timid man who has retreated from reality behind a barricade that is only a cobweb obscuring his vision. The story of how he is forced to face the truth about himself and his past sharply reminds us that we live in an infinitely fissionable age.

At a memorial service for a great writer named Curtal, Stanhope is enraged by the tributes paid to the courage and forward-looking humanity of a man he has known intimately since youth and whom he considers to have been a braggart and bully, a reckless exponent of ridiculous ideas who showed "a hysterical fury to expose only darknesses in other men's souls." Moreover, Curtal's personal insults and jeers rankle in Stanhope's memory.

After the ceremony a young newspaperman asks for an interview to discuss the early years of both these reputed lifelong friends. As it is always politic to be civil to the press, Stanhope consents graciously but with secret reluctance, and at his home that evening he talks with an assumed frankness about the group of literary starvelings he first knew at the turn of the century. The effort of talking and the discovery that the reporter has heard Curtal's very different side of the story exhausts the ailing octogenarian. Nevertheless, after a night of fevered dreams, he finds strength next day to entertain visitors at lunch, though they bore and distress him, and to discuss at tea with a television man and two young actresses his appearance on a program about Curtal. When the reporter calls again that evening, Stanhope's last defenses are destroyed. He learns that evidence exists which will discredit and even incriminate him. He who feared ridicule above all else dies knowing that Curtal literally died laughing uproariously at him, and has moreover left a mocking testimonial to be read at his funeral.

This exposure of a literary humbug is as complete as that in Storm Jameson's recent "Road from the Monument," but it lacks the gleam of hope for regeneration contained in that fine novel. While not agreeing that all writers are surely brutes, one must admit that Frank Swinnerton is more vigorous than amiable in depicting his colleagues. His characters are either atomized or shown in process of disintegration. Time is also fractured, as memories and hallucinations increase Stanhope's difficulty in keeping his mind on what is occurring at the moment. The result is inevitably confusing to readers, but the facts are all there and, when disentangled, explain the misanthropy that prevents Stanhope from enjoying the esteem and wealth that the exercise of his talents in an emotional void have earned.

There are no recognizable portraits of eminent English literary figures, though we are shown some amusing glimpses of writers at work. The personal rivalry in love and in literature between Stanhope and Curtal, together with the suggestion that they are really complementary parts of an ideal Whole Man, brings to mind the current controversy concerning the priority of the sciences or that of humanities as the basis for modern education. With the need to reconcile our differences so pressing a problem in all fields today, this novel—a bleak picture of a barren life, yet one that ends in Homeric laughter—has its unexpected timeliness.

Rampage and Reformation

"The Siege," by Peter Vansittart *(Walker. 410 pp. $5.95), limns, like characters in a Breughelian canvas, the fanatic Anabaptists of Münster. Joseph P. Bauke teaches German literature at Columbia University.*

By JOSEPH P. BAUKE

THE DECADES following Luther's break with the Catholic Church are among the bloodiest the Holy Roman Empire witnessed over the centuries. Taking their cue from Luther, reformers arose everywhere in Central Europe and carried to mad extremes his demand for a return to the true teachings of the Bible. Political revolutionaries joined the reformers, fanatic minorities practiced their teachings, and soon the Empire was in such a state of uproar that Lutherans and Catholics alike had to take a stand against the danger of ultimate anarchy. The most radical of these sects were the Anabaptists of Münster, who established a private kingdom predicated upon their religious concepts. The brief history of their tumultuous reign over an entire city is one of the most fascinating chapters in the history of the Reformation, and no other episode of this turbulent age has received so much attention. From Shakespeare's contemporary Thomas Nashe to Friedrich Dürrenmatt, Switzerland's ranking dramatist, writers in many languages have found the Anabaptists a rewarding subject. While historians are still puzzled by the Anabaptists' curious mixture of otherworldly goals and thoroughly mundane practices, playwrights and novelists have explored the characters of the men who managed to live, and live abundantly, with these contradictions.

It is about these men, their ideas, and their age, that Peter Vansittart has written in his excellent new novel, "The Siege." It is his second to be published in this country, and readers of the first, "The Tournament," will find their expectations more than justified. Granted even that it is impossible to write a dull book about the Anabaptists, Mr. Vansittart has outdone himself. He paints a Breughelian canvas of the Münsterites and with masterly strokes recreates the atmosphere of sixteenth-century Germany. The smallest detail of the long novel heightens the mood of Gothic horror,

(*Continued on page* 47)

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The Genius of the Moujik

"Arshile Gorky: The Man, the Time, the Idea," by Harold Rosenberg *(Horizon. 127 pp. $3.75), examines the Armenian painter's paradoxical personality and his tangled growth to artistic maturity. Robert Goldwater, director of the Museum of Primitive Art, teaches the history of modern art at NYU's Institute of Fine Arts.*

By ROBERT GOLDWATER

—From the book.

"The Artist and His Mother," painted by Gorky between 1926 and 1929. Collection of Whitney Museum of American Art.

IN JUNE 1948 Arshile Gorky committed suicide under tragic circumstances. He was forty-three, and although he had been an artist almost as long as he had been in the United States (having come from Armenia in 1920), his maturity as a painter dated back only some five years. Beginning in 1943 Gorky painted a series of pictures—"Waterfall," "Diary of a Seducer," "The Calendars," "The Plow and the Song," "Agony" are among them—that have become classics of the new American painting. For Gorky they embodied a freedom and a lyricism he had not previously allowed himself; for his time, they represented an assimilation of certain aspects of Surrealism into a style both new and personal; for the history of our art, as we now see, they pointed toward the dominant Abstract Expressionist style of the last fifteen years.

Gorky's career presents three apparent enigmas: the paradoxical fusion, in his impressively theatrical personality, of public performance and private emotion, external pretense and internal sincerity; the unseemly length of his pre-1943 apprenticeship in the shadow of Picasso's art, a period too long for an artist who possessed the powers of individual creation he later showed; and the disturbing preservation, within the personal vision of the last years, of obvious features of the near and immediate sources from which he had composed that vision—the simultaneous presence of derivation and originality.

Previous writers about Gorky and his art, whether fellow painters like Stuart Davis or critics like Meyer Schapiro, have been concerned with these three themes. Harold Rosenberg is no exception. He has written, with some elegance, a short and sympathetic biography that intertwines the personal and the artistic as Gorky did himself, publicly, and, despite the last terrible months, successfully. He explains Gorky the actor, the humble disciple, and the dependent creator with understanding, but with an insistence that too often seems less to explain than to wish to explain away, and for this there is no necessity.

Gorky's appearance and manners, his adoption of a great name (he was baptised Vosdanig Adoian) were more flamboyant than most, and he lived his art with an obvious and deliberately projected intensity. Our American environment has not been favorable to this sort of play-acting, but ever since Baudelaire the modern artist has always, and for obvious reasons, been driven toward such behavior as combined display and defense. He indulges it until restricted by the cautions of success, and often afterward. In this Gorky has had good company.

NOR was he alone in his assumption of the character of a country innocent filled with a folk tradition. His Armenian moujik was perhaps exceptional in Union Square, but even now many an American artist continues to play Daniel Boone in the big city. And not without some justification since, however artful and shrewd his public naïveté, he is also truly engaged in preserving some kind of inner freshness. Gorky excelled at combining the two and made others a bit envious.

Given the time and place, Gorky's long apprenticeship, the submergence of his own identity was natural. In the Thirties in New York it was hard to bathe deeply in any of the major streams of modern art, and only a few managed it. Gorky was distinguished by the insistence and intensity with which he made the effort. Socially, economically, esthetically, the artistic community lacked nourishment, and an artist's growth was slow. Others of Gorky's generation, though they matured differently and less consistently, were equally belated and for the same reasons. (This has been generally true in the United States, and may still be today, when early skill too often passes for authentic creation.)

Rosenberg correctly decries the sentimental overestimation of the paintings of the Thirties; I should judge that his own description of their absolute psychological necessity for Gorky's development is also sentimental. The brilliance of the last five years remains. Those paintings justify what went before; but I doubt if, by teleological hindsight, they may be used as explanation for the preceding pictures.

Gorky's final achievement was large and important. Rosenberg protests that it must not be seen as transitional. As we look at each picture, this is of course true; indeed its very quality will insure that we see it for itself. Nevertheless Gorky's particular style, achieved through his appropriation of the abstract Surrealism of Miró and Matta and its assimilation to his own personal vision, could be held in balance only very briefly. In this sense the last works of Gorky are a historic transition, leading to the longer period of Abstract Expressionism but not completely belonging to it. There is no need to try to add to his stature, as Rosenberg does, by insisting that he "really" belongs to a later time; he belongs to his own, which he in large measure helped to create.

Although for most gifted artists life and art are one, the constant connection generally runs underground. Gorky's ability to express this unity as a person and so to impress his importance upon all who came into contact with him was unequaled. Because he was right about his art, he was right about his life. The friendly insight of Rosenberg's biography largely makes us understand why.

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Views in the Hues of the Prism

"The History of Impressionism," by John Rewald *(Museum of Modern Art. 662 pp. $20), brings up to date a classic survey of the movement. Robert Melville, a British scholar and critic wrote "Picasso: Master of the Phantom."*

By ROBERT MELVILLE

AFTER fifteen years of invaluable service, the first edition of John Rewald's documentary classic has been replaced by a version that is richer in content and far more handsome in appearance. The paper is whiter, the print larger, the half-tone plates sharper, the color plates brighter, and there's more of everything: more illustrations, more statements by the artists, more biographical details, more background material, more contemporary criticism, more entries in the bibliography, and more place names on the endpaper maps. The original chronological plan and—apart from corrections—the original text remain, and all the new material has been seamlessly inserted.

Rewald himself says that he has been inspired by the principle that history is not an art but a science; and there is no doubt that the hard core of his book is the result of painstaking and scrupulously objective researches. His pursuit of accuracy is fanatical, and he remarks with justifiable pride that "even the most authoritative sources have not been used without checking."

Unfortunately, he has not put a check on his somewhat conventional enthusiasm for Impressionism, his sentimental regard for the painters, and his contempt for art critics. Although he never tampers with his source material or with facts as such, his interjections frequently constitute a subjective interference.

He allows hindsight to color nearly all his reactions to contemporary criticism, and even the hindsight is sometimes of dubious quality. For example, a critic writing about Whistler's "The White Girl" remarked, "She is standing on a wolf-skin hearth rug—for what reason is unrecorded," and Rewald smugly comments: "That unrecorded and apparently insufficient reason was a purely pictorial one," a remark that leaves one with the feeling that acceptance no less than resistance can stop one from seeing a picture. And he is not even consistent. When the pat half-truth doesn't come easily, he slides out of direct comment while managing to put the critics in the wrong. Cézanne's "A Modern Olympia" was one of the chief targets at the 1873 show of the Société Anonyme, but instead of answering the not entirely unreasonable suggestion that it should be a warning to the other exhibitors not to approach that "degree of unbridled romanticism where nature is merely a pretext for dreams," Rewald simply says that the picture "was in no way typical of the works shown by the friends."

The author appears to think that critics should be stooges of the painters, and accuses those who resisted Impressionism of being a prime cause of the artists' misery and poverty. He quotes, to the extent of four full pages, a heavily facetious dialogue against Impressionism as part of the build-up for a rhetorical and unscientific diatribe against critics, concluding with the words, "Biting comments are hardly designed to encourage collectors to invest money in works publicly disparaged." Ironically enough, Rewald says that when Huysmans's biting comments on the Salon roused a storm of protest, it was all for the best that he was somewhat reserved about the large Renoir that had got into the show "because praise from this quarter might have appeared highly suspicious. It was more important for the painter to be applauded by less heretical reviewers."

Pissarro is his favorite painter, and Rewald treats almost everything he says as gospel. Pissarro was critical of Monet's haystack pictures, and claimed that Monet was "apt to lose the perception of the whole." Rewald takes all this for granted, and there's something curiously trivial about his treatment of Kandinsky's famous account of his reactions to the haystack picture that was exhibited in Moscow in 1895. He quotes Kandinsky accurately, of course, but prefaces the quotation with the lofty remark that "actually the full impact of the artist's endeavor is felt only when several pictures of the series are viewed together." In response to

(*Continued on page* 48)

RAOUL DUFY, according to Raymond Cogniat, "is a painter who has to be defended. . . . He is often considered to be only the inventor of a very refined style, or a clever decorator . . . whose charm is superficial and transient." The author attributes this to the fact that the artist's life "was not picturesque, his art was not provoking: neither would satisfy the curiosity of the scandal-mongers. . . ." In **"Raoul Dufy,"** translated by Thomas L. Callow (Crown, $3.50), Cogniat, who knew the artist well, describes that life and offers examples in color and black and white of the art, which, he says, is concerned with four great themes: man and his life (including the music that played so important a part in the Dufy family's activities), the town, the sea, the country.

"The Violinist"

"Nude"

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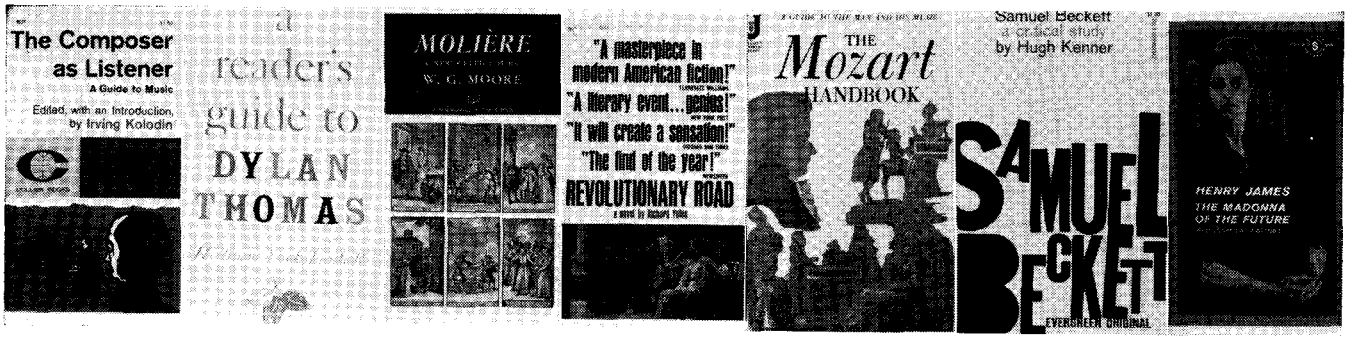

PICK OF THE PAPERBACKS

PERILS OF POETRY: Peter Viereck, whose **"The Unadjusted Man"** appeared recently in a Capricorn edition ($1.65), was invited to Russia by the Soviet Writers Union, part of the same Cultural Exchange Agreement that brought Soviet writers to this country in 1960. In the USSR magazine *Soviet Literature*, Nina Matveyeva comments on the Moscow literary get-together where Viereck discussed with Russian writers the difficulties of translating poetry: "Viereck, who translates Russian poetry, said jokingly that it was not mere chance that the words 'translator' and 'traitor' sounded almost alike in Italian. Konstantin Simonov laughingly asserted that there were only two sorts of translations—free translations and bad translations. Evgeni Evtushenko recalled the French saying: 'A translation can be compared to a woman: if she is beautiful, she is not faithful; if she is faithful, she is not beautiful!' "

FIRE OVER TEXAS: Ever since Grace Metalious sounded the call with "Peyton Place," housewives all over America have been trying to strike pay dirt by digging into the secrets of their home towns. Texas housewife Patricia Gallagher wrote her first novel, **"The Sons and the Daughters"** (Bantam, 75¢), between domestic chores. It was promptly banned by three local libraries. Her friends feared she'd have to pack up and move somewhere safer—Boston, for instance. But no. It seems the Texans are a forgiving lot. The last we heard, Mrs. Gallagher was busy giving lectures for other Lone Star women on how to write a novel.

SIDELIGHTS: At forty, William Gaddis, author of **"The Recognitions,"** now a Meridian paperback ($2.75), is at last receiving proper recognition for the Joycean, turbulent, erudite, and immensely talented novel that he wrote over a period of six years and published in hardcover seven years ago. It has heft, runs to almost 1,000 pages, and is all about life's forgeries, within and without. . . . Correction, please: the price of Domingo Sarmiento's "Life in the Argentine Republic in the Days of the Tyrants" (Hafner), a 1960 reprint, is $2.45. . . . Question and answer side by side on the paperback shelf: Cleveland Amory's **"Who Killed Society?"** (Cardinal, 75¢) and **"The New Millionaires"** (Macfadden, 40¢), by the Editors of *The Wall Street Journal*.

—ROLLENE W. SAAL.

FICTION

The path of both realism and naturalism in the novel are clearly if incompletely marked in recent fiction releases. The big three of American realism at the turn of the century were, of course, Henry James, William Dean Howells, and Edith Wharton. James's **"The Madonna of the Future"** (Signet, 50¢) is a collection of early stories, among them the well-known "Four Meetings." Realism received a tremendous boost from William Dean Howells, who was one of James's earliest and most faithful admirers. In **"The Rise of Silas Lapham"** (Collier, 95¢), Howell's subject is industry and industrialists, but his theme, as always, is morality.

It's strange that in 1920, when her literary powers were already waning, Edith Wharton produced her masterpiece, **"The Age of Innocence"** (Signet, 75¢). For the deepest and most delicate shades of emotion there is almost nothing in American letters to match the story of Ellen Olenska and Newland Archer.

While the realists probed society with a scalpel, Emile Zola used a sledgehammer. Again and again, in novels like "Germinal" and "L'Assomoir," Zola, with conscious efforts to remain objective and "scientific," exposed society at its lowest depths. In **"Nana"** (Collier, 65¢) the courtesan is seen as a victim of environment and heredity, spiritual if not biological. The details pile up until the character of Nana is not only formidable but overwhelming.

The American naturalist Theodore Dreiser's finest work was **"Sister Carrie"** (Signet, 75¢). Expertly constructed, it portrays objectively the memorable Carrie, uncompromisingly heartless to the end, and Hurstwood, in whose character the greatness of Dreiser as an artist is revealed.

A word finally on **"The Short Stories of James T. Farrell"** (Universal, $2.95). An enormous book, it contains fifty-two stories, of varying merit but revealing always the vitality and strength of the Farrell *entre deux guerres*.

Among recent novels now reprinted in paperback, two extraordinarily good ones are Richard Yates's **"Revolutionary Road"** (Bantam, 60¢) and Jackson Burgess's **"The Atrocity"** (Popular, 60¢). Mr. Yates, whose volume of short stories, "Eleven Kinds of Loneliness," appeared in March to wide acclaim, begins his novel as if he were about to tell one more perceptive tale about suburbia, and ends up creating original characters in a deeply moving situation. "The Atrocity," set among American troops in Italy towards the end of the war, is a story about the subtlest of human instincts and the need for moral sensibility.

For Lawrence Durrell fans: an early work, **"The Black Book"** (Cardinal, 75¢), contains many of the seeds that were later to sprout in the "Alexandria Quartet." The lush prose, the various views of love, the exotic assortment of characters are all here; only the hand of the matured craftsman is missing.

Another fairly early novel by a writer of far more distinguished later ones is Joyce Cary's **"The Moonlight"** (Anchor, $1.25). A lesser book than

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either of the trilogies, it still deserves a place among the author's works.

THE LITERARY LIFE

American writers come in for their share of literary consideration among this month's paperbacks. One of the more impressive books is John Berryman's finely wrought biography of **"Stephen Crane"** (Meridian, $1.65), which tells with admirable restraint and a good many facts the tragedy of the author of "The Red Badge of Courage," who died of tuberculosis at the age of twenty-eight.

Noonday's excellent Reader's Guide series continues its fine introductions to the works of distinguished writers with the publication of James E. Miller, Jr.'s **"A Reader's Guide to Herman Melville"** ($1.95). Each of Melville's works is discussed in terms of the art of fiction as well as of its place in the mainstream of American literature. Other recent books in the series include Maurice Hindus's **"A Reader's Guide to Proust"** ($1.95) and William York Tindall's **"A Reader's Guide to Dylan Thomas"** ($1.95).

Faulkner readers will be pleased to find that Irving Howe's critical study, **"William Faulkner"** (Vintage, $1.45), published in hardcover ten years ago, has now been revised to include his most recent novels. The novels and short stories are examined with fine care before Mr. Howe comments upon general themes found throughout the body of Faulkner's works.

Norman Holmes Pearson, Maxwell Geismar, and Willard Thorp are a few of the critics whose essays on American literature from 1910 to 1960 are included in **"A Time of Harvest"** (Hill & Wang, $1.45). Robert E. Spiller is the editor.

THE MUSICAL WORLD

Books about music range from one end of the scale to the other, from scholarly texts to guides for the general reader. And then there are those that are just pure joy, like **"The Composer as Listener"** (Collier, $1.50). Edited by *SR*'s music editor, Irving Kolodin, this is a collection of letters, excerpts from journals, jottings from notes, and musical criticism, all written by composers: Berlioz's analysis of each of Beethoven's symphonies, Mozart on the art of singing, Mahler writing on Bruckner and Brahms ("an odd pair of second-raters"). Best of all are the sidelights on the composers themselves—Clara Schumann's anguished outcry after hearing a performance of "Tristan und Isolde": "To see not only the audience but the musicians delighted with it was—I may well say—the saddest experience of my whole artistic career."

Deryck Cooke's **"The Language of Music"** (Oxford, $1.85) is an attempt to relate sounds to emotion as directly as if notes were indeed letters of the alphabet. The theories are carefully explained, well illustrated from musical scores, and definitely not for those without a sturdy musical background.

Louis Biancolli's **"The Mozart Handbook"** (Universal, $2.95) combines biography with musical analysis of major works and some minor ones. Particularly interesting in the biographical area are the sorrowful words written by Mozart's friends soon after his early death.

In **"Stephen Foster: America's Troubadour"** (Apollo, $1.95), John Tasker Howard follows the steps of a quixotic career, from such boisterous moods as that of "Oh! Susanna" to the gentleness of "Beautiful Dreamer," composed a few days before Foster died in 1864, a pauper in New York City's Bellevue Hospital.

THE STAGE

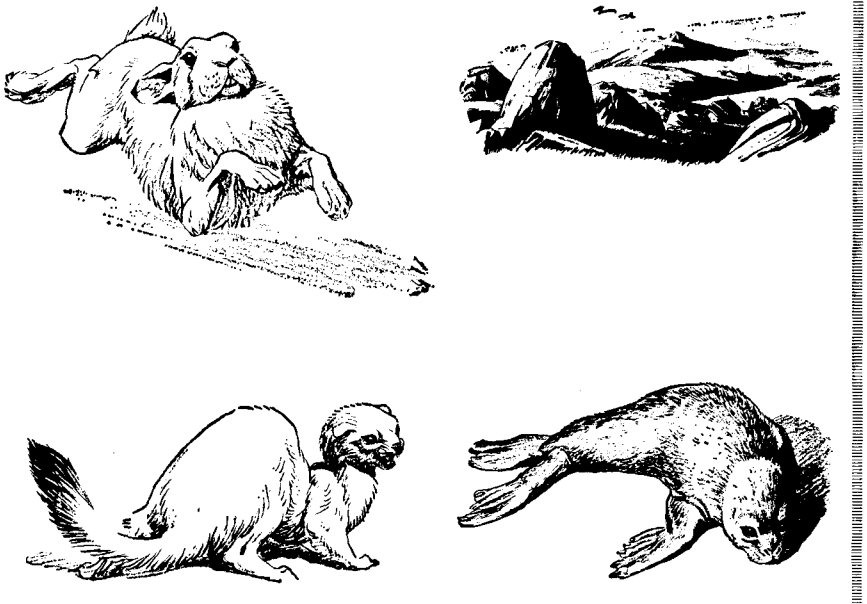
"It seems to me," wrote Albert Camus in the 1957 preface to **"Caligula and 3 Other Plays"** (Vintage, $1.45), "that there is no true theatre without language and style, nor any dramatic work which does not . . . involve human fate in all its simplicity and grandeur." The "Other Plays" in the collection are "The Misunderstanding," "State of Siege" ("with all its shortcomings, [it] is, of all my writings, the one that most resembles me"), and "The Just Assassins." Stuart Gilbert is the translator.

And yet another fine addition to Bantam's Library of World Drama series is **"Classical French Drama"** (60¢), edited and translated by Wallace Fowlie. Corneille, Racine, Molière, Marivaux, and Beaumarchais are the dramatists represented, each with ample biographical and critical notes.

For a closer look at **"Moliere,"** W. G. Moore's excellent little book (Anchor, 95¢) emphasizes the comic inventiveness of the playwright, and along the way searches for the meaning of true comedy.

Any theatregoer who has scratched his head in bewilderment at Samuel Beckett's highly original and obscure dramas will be pleased to discover Hugh Kenner's **"Samuel Beckett"** (Evergreen original, $1.95), which goes a good way toward explaining why his characters carry on conversations in ashcans and/or wait through eternity for someone who never comes.

THE COMPANY OF BEASTIES: Rowena Farre's **"Seal Morning"** (Ace, 50¢) is a quiet book about the author's girlhood in Scotland, where she lived with her aunt in a household of otters, seals, rabbits, deer, and a rat named Rodney. It's more than an animal story. Miss Farre's reflections on creatures, human and animal, make a delicate and perceptive tale. Illustrations by Raymond Sheppard.



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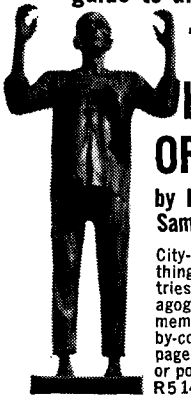

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Undercover Balance

"The Secret War: The Story of International Espionage," by Sanche de Gramont *(Putnam. 504 pp. $5.95), assesses intelligence activities and techniques employed on both sides of the Iron Curtain. Oliver Pilat, who writes for the New York Post, is the author of "The Atom Spies" and other books. A newspaperman since the early 1920s, he has at intervals been a foreign and Washington correspondent.*

By OLIVER PILAT

AN UNUSUALLY brilliant native American engineer, now middle-aged, is back in circulation these days as research director and part owner of a thriving new company in New Jersey, making electronics control systems. Neither his business associates nor his neighbors in a nearby community of expensive one-family homes realize that this man served the Soviet Union for many years as a spy. Since most of his espionage was outlawed by a now-revised statute of limitations, the spy served only briefly in prison. He has not changed his name, nor, so far as can be ascertained, his political views. No newspaper or magazine has exposed this former spy's present role. Since the Soviets would be silly to re-use such an uncovered person, exposure would be difficult to justify. The FBI, which this spy always called "The Rover Boys," is keeping an eye on him; under our open society, that is probably sufficient.

Sanche de Gramont does not mention this case in his story of Soviet and American espionage since the Second World War. If he did, it might weaken his theory that the two countries have reached a rough balance in efficiency and ruthlessness. He might then have to ask how much freedom would be given in Russia's closed society to one of its top mathematicians who had been released from prison after spying for the U.S.

"The Secret War: The Story of International Espionage" does describe the personal behavior and professional achievements of such accused Soviet spies as Judith Coplon, who is now living unnoticed in Brooklyn with her husband and children, and Colonel Rudolf Ivanovich Abel, the resident in the U.S. for one of the Soviet networks who was recently exchanged for U-2 pilot Francis Gary Powers. Certainly the Russians did not lose by that exchange.

De Gramont's accounts of the two big English spy cases last year—one involving George Blake, who was so successfully brain-washed in a North Korean prison that he betrayed Western agents systematically to the Russians for years, and the other involving the Portland Naval Base ring—are not reassuring. You would think that by now the British would know that any man who has been in a Communist prison for a long time may have been broken and put together again for espionage purposes.

According to de Gramont, the NTS (Union of Russian Solidarists) in Frankfurt, Germany, is now infiltrating Russia with émigre Russians trained by America's Central Intelligence Agency. He also reveals some new wrinkles in the application of sex to espionage by Russian agents.

A GIFTED journalist, de Gramont won a Pulitzer Prize last year for his report on the collapse of baritone Leonard Warren on the stage of the Metropolitan Opera. At the age of thirty he is now doing foreign correspondence for the New York *Herald Tribune*. However, his approach to espionage is sometimes unsophisticated: he will, for example, quote an American individual or publication with a notorious CP slant as if that individual or publication were impartial—and he fails to appreciate properly the amateur Communist spies in the U.S. who achieved such prodigies of espionage for Russia during the last war.

Nevertheless, on the whole, de Gramont has avoided getting lost in an enormous amount of research. "The Secret War" is factually satisfactory and often romantic. It should win a considerable audience.

LITERARY I.Q. ANSWERS

1. leopards, jeopardy. 2. squalls, equally. 3. legend, regent. 4. lodestar, podestas. 5. thrives, shrivel. 6. megalith, legality. 7. necrose, recross. 8. callous, fallout. 9. friend, orient. 10. lascars, mascara. 11. fitchew, kitchen, hitched.

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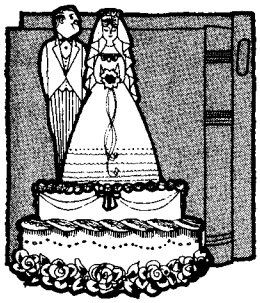

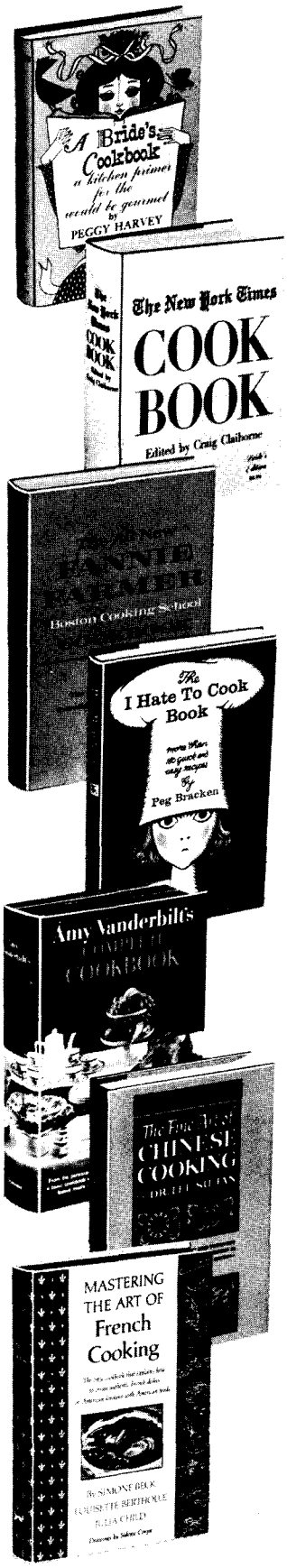

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Fiction

Continued from page 37

and there are pages that have the compelling force of a nightmare. Archaic fears, barbaric longings, and bestial cruelty lurk behind the thin veneer of Christianity and run amuck as the siege continues. Starvation and gluttony exist side by side within the city walls, and every individual is similarly torn between asceticism and lust. Millennialist dreams of the New Jerusalem thrive under the brutal tyranny of the Elect, and killers and killed alike gorge themselves on visions of innocence. When the beleaguered city is finally taken by the army of the Prince-Bishop of Münster, plague and fire finish what the soldiers overlook.

Mr. Vansittart has read his sources carefully, but his hero, Count Zimri, is his invention. Through him, he is able to connect the Peasants' War with the Münster Anabaptists. Though a link between the two has never been established, the conjecture makes good sense artistically and enables Mr. Vansittart to view the events in Münster as the boil of an infection from which the whole country suffered. Zimri, as a soldier, remains uncommitted to the causes he fights for and comes to regard his experiences as lessons for a better future. Another detached figure is a charlatan called Doktor Faustus, surely the most disgusting Faust in all literature. Supposed keeper of elemental secrets, he sells his insights and his prophecies for money and, cynical opportunist that he is, goes over to the Catholics.

The most enthralling character is Jan of Leiden, the King of the New Jerusalem. He is as enigmatic in the novel as he was in life. Young, strikingly handsome, and oversexed, he introduced polygamy on religious grounds and regarded himself as God's representative. Mr. Vansittart depicts him as a proud and essentially lonely man with a mission who holds out to "the cowed and the beaten, the violent possibilities packed in their swinish natures and filthy hearts." His is an existentialist interpretation of the evil genius of the Anabaptists, and it reveals the philosophical and moral concerns of the author.

With all its melodrama and pageantry, "The Siege" is a profound book on the human condition, and nowhere is this more evident than in the judgment scene at the end. Jan faces his accusers with regal composure, and not even the most horrible tortures can rid him of his madness and his dignity: "I am Jan of Münster." At one point during the trial he speaks his epitaph and that of his followers when he says, "If Christ had been successful no one would have heard of him." There is as much truth in this statement as there is blasphemy.

Historical fiction is not often like this. Mr. Vansittart makes one think.

Nada in a Soporific Waste

"Summer Storm," by Juan Garcia Hortelano, *translated by Ilsa Barea (Grove. 333 pp. $4.50), the young Spanish author's second novel, was awarded the first annual $10,000 Prix Formentor, established by publishers in thirteen countries, who are issuing the book simultaneously. W. G. Rogers's reviews are syndicated in numerous American and Canadian newspapers by the Saturday Review Book Service.*

By W. G. ROGERS

THE BODY of an attractive young woman, sprawled completely nude on the beach of Spain's popular Costa Brava, is found by some children at play, and the police are called. The Spaniards of the summer colony hope that the disturbing mystery of her identity and the cause of her death can be kept in the background, but she hovers over them like a grim shadow while they go about their meaningless lives.

The narrator is Javier, a millionaire, who with his mistress, Elena, has developed an exclusive and profitable vacation resort, "White Sails," where the story occurs. He makes little effort to get along with his wife, Dora; he quarrels with a family friend who condemns his frank replies to the questions of the embarrassingly observant boys about the shape, nature, and functions of their find on the beach; his thoughts wander libidinously from Claudette to Ernestina to Rufi and on to a possible new mistress, the prostitute Anna.

Though Javier pays more than perfunctory attention to his own children, he is concerned largely with Elena's troubled son Joaquin. One of the band that discovered the dead woman, possessor of a secret his playmates want to

force out of him, he is a puzzle to the adults. Yet he is only the foremost of a group of vividly realized youngsters; thanks to them "Summer Storm" reminds a reader in more than its title of "A High Wind in Jamaica," Richard Hughes's story of children confronted by brutal facts.

But the principal personages are the grown-ups. They are idlers—not even dilettantes but mere empty pursuers of empty pleasures in a world empty of values, judgment, integrity, and accomplishment. They don't talk, argue, or ponder; they simply chat: it's a fair day, I want a big boat, tell the man to see me some other time, let's have a fiesta, where is your bathing suit, give me a cognac. The mistress leaning over her lover asks, "What are you thinking about?," and his answer may symbolize the way of life they all follow: "Nothing. Not a thing."

This is a brilliant and gripping study of what is far from brilliant and gripping, what is, indeed, taken by itself, dull and soporific: futility, waste, a colossal vacuity in upper-class circles. For this we have the corpse to thank, or the author's knowing manipulation of it. It almost startles the footless Spaniards out of their lethargy. It serves a second purpose, too; no reader is apt to put down a book while he still hasn't learned whether the girl was murdered and why, how, and by whom—questions that are answered satisfactorily, close to the end of a story well worth reading.

Funeral Direction

By Fred Cogswell

LET her whose flesh was flame
Not rot, but burn;
Nor let the dross lie tame
Inside an urn.

May wind and sun and air
The ash assume
That living could not bear
A narrow room.

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Continued from page 39

Kandinsky's conclusion that *"unconsciously,* the object was discredited," Rewald ineptly observes that "it may be doubted whether Monet really meant to discredit the object." He even holds it against Monet that he became disgusted "with easy things that came in a flash," although he quotes with approval Gauguin's "Do all that has been forbidden."

Rewald's descriptions of technical innovations are of great value, but he tends to treat them as the be-all and end-all of painting. In the case of Seurat, he is much concerned with pointillism yet has very little to say about the classically inspired figuration.

But Rewald's book is the best general survey of Impressionism in existence, and is likely to remain so for a long time. Nothing one might say about it as art criticism can reduce its value as history. Only a book of equal scholarship supported by less superficial value-judgments will ever dislodge it from its place.

Messages in Dabs of Pigment

"The Complete Library of World Art: Pieter Bruegel, by Valentin Denis; Leonardo da Vinci, by Constantino Baroni; Giorgione, by Luigi Coletti, and Jan Van Eyck, by Valentin Denis" *(Hawthorn. Respectively 220, 152, 204, and 236 pp. $3.95 each), represent the first four volumes in a projected series reproducing all the works of all the major artists. For many years Harold Clurman wrote a monthly column on the arts for Tomorrow magazine.*

By HAROLD CLURMAN

BECAUSE it is accurate and justified, I quote the advertisement on the dust jacket of the first four volumes in this Complete Library of World Art:

> This unique series, the result of international collaboration by eminent figures in the world of art, has collected and reproduced, volume by volume, all the known and attributed works of all the major artists—painters, sculptors and architects— in the world. Each volume contains plates both in color and black and white, together with an authoritative account of the life, work and influence of the artist, and extensive notes on every reproduction . . .

There are inevitable flaws. One would prefer more color plates: each of these volumes contains only four. Also, one is not convinced that those paintings (or details of paintings) chosen for color reproduction are the most representative of the artists' work in color. Nor is one entirely certain that the color as reproduced is in fact the artists' color.

Yet it would be wrong to insist on these faults, not only because of the modest price of the volumes, their small (pocket-size) dimensions, and the ambitiousness of the task they set themselves, but because their virtue does not lie in the brilliance or beauty of their reproductions so much as in the concentrated summary of the various artists' work. This provides us with a concise idea of what each artist has contributed and of his position in the realm of the visual arts.

There is, however, another aspect of the matter which should be emphasized for the amateur, the person who looks at painting or sculpture for pleasure. These volumes remind us of the wonderful mystery of the graphic arts. It is taken for granted that music— a symphony, for example — must be listened to a great number of times to be appreciated fully. By its evanescence, its immediate disappearance from our senses, music would seem to be the most difficult art to "seize." It sounds — and then is no more. But a painting is fixed and can be contemplated for as long as we choose to look at it. It seems to yield its message at once, we grasp it at a glance.

Nothing could be further from the truth. It is precisely the concreteness, the "definiteness" of painting that makes it elusive. Cezanne's apples are not art because they look like apples. On the contrary, it is because they look like apples that it is difficult to recognize what they mean as art. Constantino Baroni, who wrote the introduction to the volume on Leonardo, puts it this way: "This is perhaps the secret of true art: to proceed from *real* objects toward an *ideal* subject."

The objects we see in a painting— and there is an object in every painting, even if it is no more than a dab of pigment — are channels through which we find our way to the essence of the artist's inspiration that lies outside or beyond the objects we see. That is why we must look at paintings many times in order to see them, to discover what they signify, what import they may have; and, since we cannot visit the originals of the great masters scattered all over the world, this compendium is a boon.

I had always known — as who does

—From "The Complete Library of World Art."

Detail from "Children's Games," by Pieter Bruegel.

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not? — Pieter Bruegel's comically lusty realism; but not till I went carefully through the volume in this series devoted to him did I become fully aware of Breugel the surrealist, the modern symbolist (see his "Two Monkeys"), the prophetic visionary (his "Tower of Babel" might be a contemporary construction). I had always thought of this Flemish painter as a herald of health, but the torment of Hieronymus Bosch is in nearly all of Breugel's canvases, no matter how joyous they may appear.

As for Leonardo's "cultured and languid beauty," it strikes me as I look through these reproductions as more mysterious — one might say "evasive" — than any other in Renaissance art. It is sensitive to the point of sickness, tender to the point of the angelic, balanced to the point of the godly, powerfully calculated and yet somehow secretive. There is a great peace in this master's work, but one will never be sure of its source.

IN one sense the Giorgione is my favorite volume published thus far in the series, partly because its Introduction by Luigi Coletti is the most beautifully written and the most suggestive (as the Introduction to the Van Eyck is the most pedantic), but more especially because Giorgione's "Conart Champêtre," "Sleeping Venus," and "Gypsy and Soldier" are among the most beautiful pictures ever painted.

Just as Giorgione was one of the first great colorists among the Venetians (all of them great colorists), but subdued as if his color were perceived from a distance or in imagination rather than through sight, so his sensuality may be described as sex recollected in tranquility. Giorgione died at the age of thirty-three. His paintings are therefore less numerous than those of his fellows, but how exquisite is his small output.

Van Eyck, subject of the fourth volume of those in hand, is, by contrast, a veritable ocean. His "Adoration of the Sacred Lamb" has the density of an epic novel. Of all these four painters, he possessed the greatest scope. Its range extends from heaven to hell, with a great deal of earth in between. We were familiar with the extraordinary realism of "The Marriage of Giovanni Arnolfi" and the pathetic naturalism of "Adam and Eve," but behold the delicate splendor of his "Madonna in a Church," and shudder with admiration at the grandiose cruelty of his "Crucifixion" and "Last Judgment." Here is a universal mastery that I had never discovered in this artist till I could survey his work in its entirety. That is proof of the value of this series. We look forward to further volumes.

Peace Corps

Continued from page 23

us the margin of safety to get the Peace Corps established overseas.

At first, the Communists mounted a propaganda attack identifying me as a "blood-thirsty Chicago butcher and sausage maker who will lead the next Cuban invasion," and the Peace Corps as a "nest of spies." But the Communists failed to take those extra steps which could have caused us serious concern. It was apparent the Communists accepted the early domestic predictions about our inability to work effectively overseas. And they sat back to watch us destroy ourselves.

By the time the Communists woke up to the fact that we weren't what the DAR and the John Birch Society thought we were, it was too late. We were already spread around the world, hard at work in hundreds of small villages, and the heartwarming stories of initial success were beginning to be reported by the foreign press.

Since then, the Communists have stepped up their propaganda campaign against us, with the Chinese Communists taking the lead. In a recent pamphlet widely distributed throughout Africa, Mao Tse-tung brands the Peace Corps as an arm of the Central Intelligence Agency and the volunteers as "secret agents." Another Chinese pamphlet calls the Peace Corps "a very cunning trick by which Kennedy is carrying out aggression under the name of peace" and calls on all Communists to "continue to expose its deceptiveness and dangerous nature."

The Communists will never understand that the Peace Corps requires of its volunteers a "private" commitment which maintains the bond between the individual volunteer and the organization. For many volunteers, such an allegiance was not easy to give. Many said that either their family or their employer had actively opposed their decision to join. Inducements, including the classic trip to Europe, were reported offered in exchange for a "no" to Peace Corps service.

The private commitment is a continuing one which must be recommitted every day, since no volunteer unwillingly stays with us. He is free to leave at any moment. To date, only a half-dozen volunteers have returned home from overseas. Most of these came back either for medical reasons or because they were needed at home. No one yet can be called a quitter.

We also learned in our first year that the volunteers expect to be challenged and stretched. We found them more like the young Air Force captains and majors of World War II than compliant young men and women patiently waiting in line in an ordered society.

The volunteers responded vigorously to the service theme. Ambassador George Kennan told me in the very early days of the Peace Corps that our work would provide the first opportunity in history (outside of the Foreign Service itself) for Americans to serve their country overseas as civilians. An example of what this service might involve was provided last month when two volunteers were killed in a plane crash in Colombia.

The volunteers go overseas as "themselves," the sum total of their experience in a democratic society. They are not going abroad carrying a rifle on their shoulder, selling a religion, carving out a career, or making money. One volunteer now serving in Sierra Leone explained his motivation this way: "I've been sitting on the sidelines all my life watching the world go to pot and no one ever asked me to help until the Peace Corps came along."

HIS comment reminded me of Ashadevi, a spirited woman associate of Ghandi whom I met in India last year. She was so stirred by the idea of the Peace Corps that she interrupted her pilgrimage in Assam and traveled three days and three nights on a train to put a question to me. "Yours was the first revolution," she said. "Do you think young Americans possess the spiritual values they must have to bring the spirit of that revolution to our country?"

She continued: "There is a great valuelessness spreading in the world. Your volunteers must not add to this. They must bring more than science and technology. They must be carriers of your best American values and ideals. Even the Russians have their values beyond science and technology. Your Peace Corps must touch the idealism of America and bring that to us."

I think the volunteers are answering her question.

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EDUCATION IN AMERICA

Education Editor: PAUL WOODRING
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SR/EDUCATION

MAY 19, 1962

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This monthly supplement is sponsored by the Fund for the Advancement of Education, which has prepared its contents in cooperation with the staff of Saturday Review. The editors of SR retain responsibility for the material appearing in this supplement. Correspondence regarding manuscripts or editorial content should be addressed to: Editor, Education Supplement, Saturday Review, 530 Fifth Avenue, New York 36, N. Y.

The New York Teachers' Strike

IT WAS a strike nobody really wanted. Even in a moment of desperation only 6 per cent of the city's teachers voted for it. But when it came 20,000 teachers, half of those in the New York school system, refused to cross picket lines and, on April 11, the situation in many schools was chaotic.

Most of the elementary teachers stayed on the job, but in several junior and senior high schools education came to a standstill. Newspaper reports that in one school "a thousand students went on a wild rampage, throwing eggs and rocks," and that in another they "tossed chairs and other school property from schoolhouse windows" may have been exaggerated, but the truth was bad enough. Twelve hundred extra policemen were assigned to maintain order, but before the day was over several schools had to be closed and thousands of pupils were sent home.

While teachers manned the picket lines, a helpless superintendent sat in his office fending off the questions of reporters. A troubled and angry school board asked for an injunction. From City Hall the Mayor hurled political charges at the Governor, who hurled them right back. A bewildered public read its morning papers but remained tolerant of a situation that would have led to a thorough overhaul of the school system in almost any other city in the United States.

Within twenty-four hours the school board got its injunction and the teachers went back to work. The Mayor and the Governor got together to agree on a budgetary arrangement to improve teachers salaries, but the scars left by the one-day strike will not be healed for a long time, and the basic issue of the teachers' right to strike remains unsettled. This is an issue which affects not only New York, but all of the major school systems in the nation.

Even on its better days, the New York City school system does not compel admiration. It is a vast and confused bureaucracy of 3,300 administrators and 40,000 teachers who are responsible for the education of a million children in 840 elementary and secondary schools. Numerous investigating committees have pointed out that it is badly organized and poorly administered and that a complete overhaul is long overdue.

Last year, when a series of scandals rocked the school board, leading citizens of the city rushed into print with the statement that "New York has the finest school system in the country." No informed educator, familiar with the schools of other cities, would be likely to make such a statement. It is true that, among the 840 schools, there are some excellent ones. Some New York high schools select their students so rigorously and prepare them so well that graduates score very high on national examinations and win more than their share of scholarships. But other schools are housed in buildings that would not be tolerated even in a poor rural community—schools in which rats run across the floor and plaster falls from the ceiling.

A few good schools and even a considerable number of able teachers and brilliant graduates do not add up to a good system and it is the system that is at fault. Because of defects somewhere in the system more than a third

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of the junior high school teachers in New York City are kept on a "permanent substitute" basis, a status that does not encourage a professional attitude. Because of red tape in procurement offices, teachers sometimes wait for months for a new supply of chalk or to get a broken window repaired. Because of a provincial bias against outsiders, New York refuses to employ principals from outside the city and thus cuts off an important source of fresh ideas.

As a result of the investigations that followed last year's scandals, New York has a brand new school board headed by Max Rubin who was a member of a citizens' committee which recommended widespread reforms a year ago. The new board has struggled valiantly to bring order out of chaos, but it needs more time, more help from City Hall and Albany, and more support from the teachers and the public.

New York teachers apparently do not believe that professional organizations can help them solve their problems. Only 2 per cent belong to the National Education Association—which enrolls both teachers and school administrators—while about 40 per cent have joined the United Federation of Teachers, a labor union affiliated with the AFL-CIO, which last December won the right to represent all New York teachers in bargaining with the school board. The UFT demanded a new salary schedule providing $5,400 for beginning teachers and a top salary of $9,500 and it was the board's inability to meet this demand that precipitated the strike.

But the strike was only a symptom. When teachers have confidence in the administration, they work hard for higher salaries but do not walk out on their students. The decision to strike revealed bad teacher morale of long standing, resulting from deep-seated maladies in the school system and in the body politic. On the surface the issue was the demand for more money, but, in a deeper sense, the strike was a protest against ineffective administration, public apathy, a bumbling city government which places education low on its list of priorities, and a disgraceful political squabble between City Hall and Albany.

Despite their frustration, only 2,544 of the city's 40,000 teachers voted for the strike, while 2,231 voted against it. The great majority either chose not to vote or were not allowed to vote because they were not members of the union. Half the teachers continued to carry out their duties and made it possible for many schools to maintain order.

The teachers' grievances were legitimate, but the strike was clearly illegal. A state law, the Condon-Wadlin Act of 1947, specifically prohibits strikes by public employees and provides severe penalties. Even if there were no law prohibiting it, a strike is not the proper weapon for teachers. The American people have accepted the right of industrial and trade unions to use the strike as an ultimate weapon against profit-making organizations. They have rarely given their approval to those who strike against the government and the people. They are not likely to accept the right of nurses to walk out on their patients or of teachers to invite chaos by striking while children are waiting in the classroom.

Teachers cannot have it both ways. They cannot expect professional status and the respect and security that goes with it, and at the same time demand the right to exercise the ultimate economic weapon of a labor union. Professional ethics are of a higher order, and the great majority of the nation's teachers, including those who join the NEA and other professional organizations, always have denied themselves the right to strike, however great the provocation. The 20,000 New York teachers who refused to walk out deserve commendation for their courage in standing up against the disapproval of their colleagues and, because they have received very little of it, they are the ones who now have the best reason to be disillusioned and bitter.

IT appears to have been demonstrated that in New York an illegal strike can be made to pay off. But New York is not a typical American city and citizens in other cities have viewed the New York strike with deep concern. A wave of teacher strikes across the nation would have a disastrous effect on public respect for the teaching profession and public support for the schools. A firm "no strike" pledge from all teacher organizations would do much to restore public confidence. We believe that teachers can best contribute to the advancement of education, and in the long run to their own welfare, by demanding such a pledge of whatever organizations they choose to represent them. —P.W.

For a more detailed account of the story behind the strike, see Fred Hechinger's article on page 54 and Joseph Deitch's portrait of Max Rubin on page 55.

Other Comment on the Strike

IN PLACE OF REASON The teacher's strike which began in New York yesterday is a tragedy for the whole city—for its citizens whose irresponsible lethargy is one of the causes of the strike, for the teachers themselves whose action, born of desperation, mars the high pretensions of their calling, and for the children, of course, who are the helpless victims of this undisciplined adult strife. . . .
—*The Washington Post.*

SHOULD TEACHERS STRIKE? The strike will raise new doubts in many minds about whether this sort of wage negotiating and use of power tactics are appropriate to public employment. School children certainly should not be allowed to become pawns in a disagreement over what teachers or other school employees should be paid.
—*The Milwaukee Journal.*

WHO'LL RUN SCHOOLS? . . . The outcome of the New York test of strength between government, on the one hand, and the teachers' union, on the other, is of vital importance to every school district in the land. If the New York teachers' union had succeeded in setting its own salaries by strike, it could well control the curriculum and all other school policies by strike or threat of strike. No such devastating precedent for the country at large could be tolerated.
—*The Portland Oregonian.*

SHOCKING STRIKE The New York City school strike is both shocking and saddening. It is shocking because the teachers on strike are violating a New York state law, a 1947 act which forbids strikes by public employees in New York state. There can be no defense for teachers or any organization representing teachers violating a state law.
—*Des Moines Register.*

TEACHER'S STRIKE The teachers' strike in New York is a bitter blow against the city's million school children. It is also a bitter blow against the image of the dedicated teacher. —*Dallas Times Herald.*

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April 24, 1962

Mrs. Susan W. Zapf
Research Assistant
Saturday Review
Education Supplement
530 Fifth Avenue
New York 36, New York

Dear Mrs Zapf:

Replying to your letter of April 16 requesting stated policy of the American Federation of Teachers on teacher strikes, we believe the strike is an inherent labor union prerogative.

The American Federation of Teachers, however, advocates collective bargaining as the means by which teachers in the labor movement may resolve their difficulties with boards of education, without resorting to strike.

Sincerely,

Marie L. Caylor, Editor
American Teacher Publications

MLC:eg

EDITOR'S NOTE: *On April 16 we asked the American Federation of Teachers, parent body of the United Federation of Teachers, for its official position on strikes by teachers. This is the reply.*

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THE STORY BEHIND THE STRIKE

By FRED M. HECHINGER, *Education Editor, New York Times*

ON APRIL 11, 1962, the United Federation of Teachers in New York City called a strike of all teachers in the one-million-pupil school system. On the face of it, this seemed a simple, straightforward story. It was not even an entirely new story, the UFT having successfully called a one-day strike on election day of 1960.

Nor are the basic facts very complicated. The strike officially was called over the issue of salary increases. The UFT, which is an affiliate of the AFL-CIO and a local of the Chicago-based American Federation of Teachers, asked for $53 million for raises. The Board of Education, not yet certain how much money it would get from city and state, said it would be unlikely to offer more than about $28 million (plus approximately $6 million for equivalent raises to supervisors).

Roughly, in terms of salary figures, the UFT wanted the existing scale, ranging from $4,800 to $8,650 (plus two equal increments for master's and doctor's degrees or equivalent), raised to $5,400 to $9,500 (plus the same increments for advanced degrees), with the addition of a $700 "specialization" payment for teachers who have taken college courses qualifying them as specialists in some area of instruction. In across-the-board averages, the Board's tentative offer would have meant an increase of about $700 for each of the city's 40,000 teachers, whereas the UFT total would have worked out to a $1,400 average raise.

The strike was called on the basis of a membership vote, with a narrow majority of only about 300 out of 5,000 ballots cast. (The vote was not cast for or against a strike but for immediate strike as against postponement, pending further negotiations and a three-man committee report offered at the eleventh hour by the Mayor.) The Federation's president, Charles Cogen, a social science teacher and former lawyer, and the executive board had pleaded for a "postponement" vote, but lost narrowly to the more adamant crowd in jam-packed St. Nicholas Arena, usually the home of prize fights. The vote was taken in the face of the state's controversial Condon-Wadlin Law which prohibits strikes by public employees and calls for dismissal of violators. The law permits rehiring strikers, but they are to remain on probation for five years, with a loss of salary increases for three years.

The facts of the strike itself can be told with equal simplicity. Over 20,000, or more than half, of the city's teachers either struck or refused to cross picket lines. The high schools and junior high schools were hit hardest, with most of them out of operation (even though officially kept open by token staffs and small groups of pupils). The elementary schools were less seriously affected, and some continued with business as usual. But nobody denied that the strike had succeeded.

It was terminated after one day by the threat of a court injunction. Although the Board of Education had earlier said (and the State Commissioner of Education had supported this view) that the anti-strike law would have to be enforced, both the Mayor and the Governor exerted strong pressure against any punitive action. The Governor promised to appoint a committee to explore the idea of arbitration in the future. Negotiations between the Board and the UFT were resumed.

These facts are essential in any appraisal of the importance of the New York story. But these facts alone resemble the complete picture as little as a skeleton resembles the living human being. What are the important behind-the-scene facts? What is their meaning to the vital question of teachers' status, not only in New York, but everywhere?

The key to the answers is not primarily a salary scale. The key word is "power." The power of the UFT in New York was clearly established when, after the 1960 one-day strike, the old school board (which has since been dismissed as a result of the construction and maintenance scandals) moved toward the fulfillment of the Federation's priority demand: collective bargaining. The new board implemented this procedure, and in a referendum earlier this year the UFT received the overwhelming vote of the city's teachers as the bargaining agent for all of them. Over 20,000 ballots out of about 33,000 cast chose the UFT—at least 5,000 more than its membership.

Overnight the UFT not only emerged as a power in New York; it became the potential showcase for the American Federation of Teachers in its nationwide recruiting drive. If the UFT could demonstrate the effectiveness of collective bargaining, the AFT with fewer than 80,000 members throughout the country could hope to begin competing more aggressively with the vast (780,000 member) National Education Association and its network of state and local affiliates. The conflict is sharpened by the fact that the NEA strongly condemns the strike as a weapon and calls for "professional negotiations." It uses as its ultimate threat the strike-like refusal by its members to sign contracts, which it calls not a strike but an impasse. While the NEA has powerful organizations in many suburban areas around New York and in New Jersey and Connecticut, it has never been able to put up a strong front in the city. Until the UFT rallied them, New York teachers were hopelessly split. Attempts by the NEA to enter the battle late, in opposition to the strike, merely underlined its local impotence—and the UFT's strength.

THIS strength is derived less from brilliance of leadership—more needs to be said about the split among the leaders—than from the long-term conditions of dissatisfaction in the city's school system. It is significant that, on the eve of the walkout, the most vocal teachers in and out of St. Nick's stressed the importance of the strike as a demonstration of the unity and strength of the profession rather than as a means to attain specific objectives. Since chances were good that successful negotiations could be continued (as Mr. Cogen's plea against an immediate strike underlined), the true sentiments became evident in angry statements that to give in would deprive the teachers of the strike and its impact.

Thus, instead of a labor weapon, the strike became a professional status symbol. Why? In large part, because the teachers in the New York schools, who understandably want to be pro-

(*Continued on page 56*)

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MAN ON A HOT SEAT

By JOSEPH DEITCH, *public information officer, Teachers College, Columbia University.*

At 11:15 on the evening of April 11, 1962, TV viewers in the New York area who tuned their sets to Channel 4 expected to see the celebrities usually featured on NBC's "Tonight" show. Instead they saw, for the first fifteen minutes of the time regularly alloted to the network program, a troubled, angry, and sorrowful man who deplored the New York teachers' strike as morally wrong and legally indefensible.

The speaker was Max J. Rubin, president of the New York City Board of Education, who several months before had agreed to take on the impossible job of trying to bring order out of chaos in the public schools of the nation's largest city.

In his televised statement on the night of the strike, Mr. Rubin said in stern and judicial tones:

> There is no reason to misunderstand against whom this strike is directed. We know that the effort has been made to call this a strike against City Hall and a strike against Albany, but City Hall is open and functioning today and Albany is functioning today. It is the schools which are not functioning as they should be today. It is the school children who are being deprived of their right to an education today, and there can be no escape from the fact that this is a strike against one million children attending our schools.

The image of honorableness and grave concern for the public interest that Mr. Rubin projected that night must have sent a shiver down the back of many an absent teacher who saw and heard him on TV. His demeanor undoubtedly was a factor in causing the teachers to abandon the strike so promptly after the court injunction was issued. A colleague said: "Max spoke as a deeply wounded man who wants to do nothing but good for teachers and for the children they teach."

A few days after the strike, you get a softer impression of Mr. Rubin as you chat with him in his law office on the 32nd floor of the Empire State Building. He paces the floor as he talks and occasionally stares thoughtfully out the window. "You can't go through something like this without getting hurt emotionally, which may be understandable, because people with deep convictions are entitled to a certain amount of passion," Mr. Rubin says. "I think we came out of it as well as can be expected —in fact, a little better."

Mr. Rubin is giving virtually all of his time to the New York board. Although new to the board, he is no stranger to education in New York and to making important educational judgments.

In 1948, Mr. Rubin was appointed to fill a vacancy on the school board of Great Neck, Long Island, and a year later he was unopposed for election to the board. Governor Harriman appointed him a New York State delegate to the 1955 White House Conference on Education, in which he also served as chairman of a subcommittee on school-community relations. His strong belief in public involvement in education led Mr. Rubin to help organize the New York State Citizens Committee for the Public Schools, of which he has been president.

Three years later, Dr. James E. Allen, Jr., State Commissioner of Education, appointed Dr. Henry T. Heald of the Ford Foundation, Professor Herold C. Hunt of Harvard, and Mr. Rubin to a committee of inquiry into charges of waste and extravagance in school construction in New York City. The committee said the charges were unjustified but urged major changes in school board organization.

Last August, Mayor Wagner appointed Mr. Rubin to a three-man committee to suggest improvements in the city school system. Their report called for the resignation of the former school board, and the Mayor promptly appointed Mr. Rubin to head the new board.

—Conway Studio

Max J. Rubin, President of the New York City Board of Education

The senior partner of his law firm and now prominent in public affairs, Mr. Rubin knows something of the teacher's and wage-earner's desire for economic betterment. He was born fifty-five years ago on New York's Lower East Side of poor, Russian-immigrant parents. He attended City College, where Professor Morris Raphael Cohen's philosophy lectures "provided a great intellectual experience," and was graduated at the head of his law class at New York University. The Rubins have two sons, one a Ph.D. candidate in English literature at Tulane, and the other a law student at NYU.

Much of the responsibility for public education in New York City is on Max Rubin's shoulders these days. But he is keeping himself remarkably erect. There has been trouble, real trouble, in the few months since he has been on the board, and there will be more. A teacher who went out on strike may have spoken for a good many people in town when asked what he thought of the board president's work so far: "He has shown what he is made of. As the professionals, we respect him and need him, and I think he can count on us even more than before."

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(*Continued from page* 54)
fessional, have long complained that they are actually treated like laborers.

They have a point. In most schools, they punch time clocks. They feel pushed around by a huge and remote bureaucracy. They are depressed by life in an expensive and often cold city, where a teacher's pay permits a family man without other sources of income only lower-class comforts and appearance. They face a vast system, made tough by slums and nearly 50,000 non-English-speaking children. They teach in classes which break the state regulations as to number of pupils (with the state authorities' helpless approval). In spite of the shortage of qualified professional teachers, they are required to do all sorts of demoralizing chores, such as cafeteria patrol.

All this might not hurt as much if these teachers and many of their principals, too, were not also conscious of a great tradition—and reluctantly loyal to it. Privately, they gripe like infantrymen, and in the heat of the pre-strike conflict, they permitted their anger to become unreasoning, to the point of turning intellectually illiterate. But let an outside expert, a survey committee, or even a local reporter imply that the New York system is not the best in the country, and they will attack the critic in united fury.

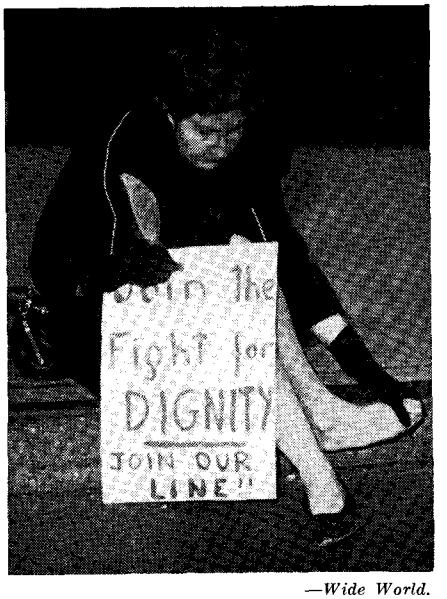
In fact, of course, they do have the tradition of some of the country's greatest public schools. Although many of them are declining from such heights of excellence, they still remain first-rate by comparison with upstarts elsewhere.

All this is important to an understanding of the teachers' mood—proud and down-trodden at the same time, with a strong overlay of New York's special, often grating belligerence. It was because of this mood that a strike, even though it appeared certain to change none of the fiscal facts, was not a means but an end in itself.

Within the UFT a different kind of power play was acted out. The moderate leadership, represented by Mr. Cogen, from the start appeared driven to outlandish demands by the more extreme leaders and members. And when the moment of decision came, the Cogen faction found itself technically out of control. It argued. It explained. But it could not reassert itself. In violation of good bargaining practice, it had burned the bridges of honorable retreat. It also knew that, within a month, it would have to defend its stewardship in an election of officers at which the less moderate wing would try to take over and might succeed. It is quite likely that the more militant members of the leadership group actually made Mr. Cogen fall into the trap of asking so much that a settlement which would normally have made him appear as the hero would turn him into the loser in the eyes of the members.

In the course of this internal rivalry, the UFT appeared to be oblivious of its relationship either to the American Federation of Teachers (whose leaders were left in the dark about New York strike plans) and to the general labor movement. Evidently, the UFT felt strong and independent enough to forget the public promise by Harry Van Arsdale, Jr., head of the city's Central Labor Council, after the 1960 strike that there would be "no recurrence." Nor was there any apparent concern for the dilemma of Morris Iushewitz, a member of the school board and a prominent local labor leader, who called the strike "an unmitigated disaster." Indications are that the UFT is so involved in its own attempt to fuse professional status and labor strength that it may prefer an existence as a maverick wildcat to that of a loyal local. Since organized labor is not likely to turn against one of its own local unions, even an unruly one, once a strike is on, the UFT obviously hoped to have the best of the two worlds.

Meanwhile the collective bargaining itself was something of a performance at shadowboxing. Both the union and the board knew that the real authorities were those who hold the purse strings: the Mayor and the Governor. Underneath all the harsh words, even the toughest UFT leaders never pretended that the board was not a conscientious, honest, and sympathetic one. Mr. Cogen said frankly that the board had always been negotiating in good faith. In fact, one of the minor ironies was that the two top leaders of the UFT were on sabbatical leave, granted so that they could organize collective bargaining procedures.



—*Wide World.*

A striking teacher expresses her feelings.

Whether the board had negotiated ably is another matter. From the beginning, it sent Dr. John J. Theobald, the superintendent, into the bargaining battle without any previous experience and without professional help. (In view of the fact that the board had appointed expert consultants for numerous other operations since its takeover, and considering that several of the members are highly sophisticated experts in matters of law and personnel, this oversight is strange.)

Nor were there any attempts to define clearly the bargaining ground rules, a strange oversight in view of the fact that New York was the first major community to try this uncharted course in an area so completely different from the industrial scene. It was not merely that the schools' management has no certain assets; even more important was the strange procedure of having many of the fringe-benefit and working-condition items taken care of in advance of the bargaining for salaries. The board had already included many of these items in the budget. Since then, many of the budget items, particularly those for additional teaching positions, have been cut out by the Mayor, underlining the futility of collective bargaining where the school board has no real fiscal power.

In something of a comedy of errors the board's representative, Dr. Theobald, permitted himself to be maneuvered into the position of seeming to have offered a $33.8 million settlement, when the board claimed it had no intention of suggesting more than $27 million. And while the board bravely stuck to the threat of considering the Condon-Wadlin law self-invoking, the teachers accurately estimated that this would prove an idle threat. Since both the Governor and the Mayor are preparing the ground for a political campaign in which labor support will be crucial, they could be expected to pull the rug from under any firm stand (which might be politically dangerous) by either the city's or the state's education authorities. Nobody seemed to recall that even the sketchy ground rules concerning collective bargaining, mailed by the Board of Education to all teachers prior to the referendum, stated clearly that bargaining did not include the right to strike. It was on the basis of this understanding that the UFT was elected the bargaining agent.

What of the future? In New York the UFT has moved into a position of great strength. It has demonstrated that the teachers, even many who are not

(*Continued on page* 78)

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Education and the Disadvantaged American

One of the major problems confronting the nation's schools today is how adequately to help millions of culturally deprived children to realize their full potential as individuals and members of society. The Educational Policies Commission of the National Education Association last month issued a thoughtful, provocative report on this problem, titled "Education and the Disadvantaged American" (National Education Association, 1201 Sixteenth St., N.W., Washington 6, D.C., 39 pp., cloth $1.25, paperback 35 cents.) Following are excerpts from the report.

EQUALITY of opportunity is fundamental in the American tradition. Progress toward its fulfillment has marked the history of the nation. But not all Americans have shared in this progress.

Some Americans developed ways of living in virtual isolation from the rest of the society. They either remained apart voluntarily or were kept apart. Now the ferment of America has reached them, producing large-scale migration and bringing them into direct contact with modern life. Many have been unable to make a successful transition, for their ways of living are not attuned to the spirit and practice of modern life. They are placed at a severe disadvantage by their cultures. The inability of these culturally disadvantaged persons to adapt to new lives results in grave problems both for them and for the society at large. The problems are great, but if America can meet them, the rewards will be greater.

• • •

Equality of opportunity cannot be guaranteed by any single institution. But the school can have a profound influence in this direction. It reaches nearly all Americans; it reaches them when they are young and most subject to important changes; and its very reason for existence is to help them develop. Therefore Americans, in matters of equal opportunity, have relied heavily on their schools.

• • •

The educative process is greatly complicated for the child whose home is characterized by poverty, disease, instability, or conflict. Such homes tend to produce children who are tired, hungry, ill, and emotionally unstable. Where physical punishment is common—as it is in many disadvantaged homes—the children may learn that violence is their best weapon and often their only defense.

• • •

The modern public school often bases its efforts on assumptions which are not valid for all children. The values of the teacher, the content of the program, and the very purposes of schooling may be appropriate for middle-class children but not for disadvantaged children. These children's experiences at home and on the streets do not prepare them for a school established for another kind of child. If the school reinforces the sense of personal insignificance and inadequacy that life may already have imposed on a disadvantaged child, he is likely to benefit little from schooling. If the school insists on programs or standards that he regards as unrelated to his life or that doom him to an unending succession of failures, he is likely to leave at the first opportunity.

• • •

The basic concern of the school is with pupils, but for this very reason its concern must extend to home and community. In developing the potentials of disadvantaged children, efforts within the school alone are insufficient. As it strives to overcome children's handicaps—and, indeed, in order to overcome them—it must attempt to modify the home and community environment responsible for cultural disadvantages.

• • •

The successful school program attacks the problem of the culturally handicapped on three fronts simultaneously. It demonstrates to pupils a close relationship between school and life; it includes the remedial services necessary for academic progress; and it arouses aspirations which can alter constructively the courses of young lives.

• • •

The effective teacher of disadvantaged children is constantly aware of the circumstances that affect his pupils. He has the understanding and sympathy that prevent him from being repelled by deviations from his own standards. Instead of being struck by the shortcomings of his pupils, he is encouraged by their ability, despite their handicaps, to do as well as they do. The small successes of his least privileged pupils are praiseworthy in his eyes, and his praise is an invaluable motivating force for the children. The teacher's respect is the secret of contact between child and school.

• • •

Some of the indispensable elements in solving the problems of the disadvantaged are beyond the power of educators alone. Educators cannot assure, for example, adequate employment or wholesome group relations. Yet these factors influence deeply the environment in which children learn, and hence their ability to learn. Similarly, financial support must come from the public. If education is to give all children opportunities adequate to their needs, the public must be dedicated to the schools and must match its dedication with action.

• • •

The need to face the problem is generally accepted, for the disadvantaged return society's indifference in a form to which the society cannot remain indifferent. Their lack of opportunity is expressed in incompetence and in misdeeds for which the rest of the society must—and does—pay. American cities today spend more for indigence, delinquency, and crime than for education. But the society has not yet demonstrated a willingness to deal with the problem thoroughly enough at its roots to avoid the continuing necessity of dealing with its manifestations.

CONCLUSION

Millions of disadvantaged Americans are congregated today in congested sections of the large cities and in the rural areas. It is valid to ask what America means to these millions of people. Certainly it has not been for them a land of equal opportunity. The schools present the best hope for overcoming their cultural handicap. This has been demonstrated repeatedly wherever the efforts of skillful educators and the support of an understanding community have combined to make of schools the mighty instruments which only schools can be. If the public fully backs its schools—and only if it does—the time may come when no American is culturally disadvantaged.

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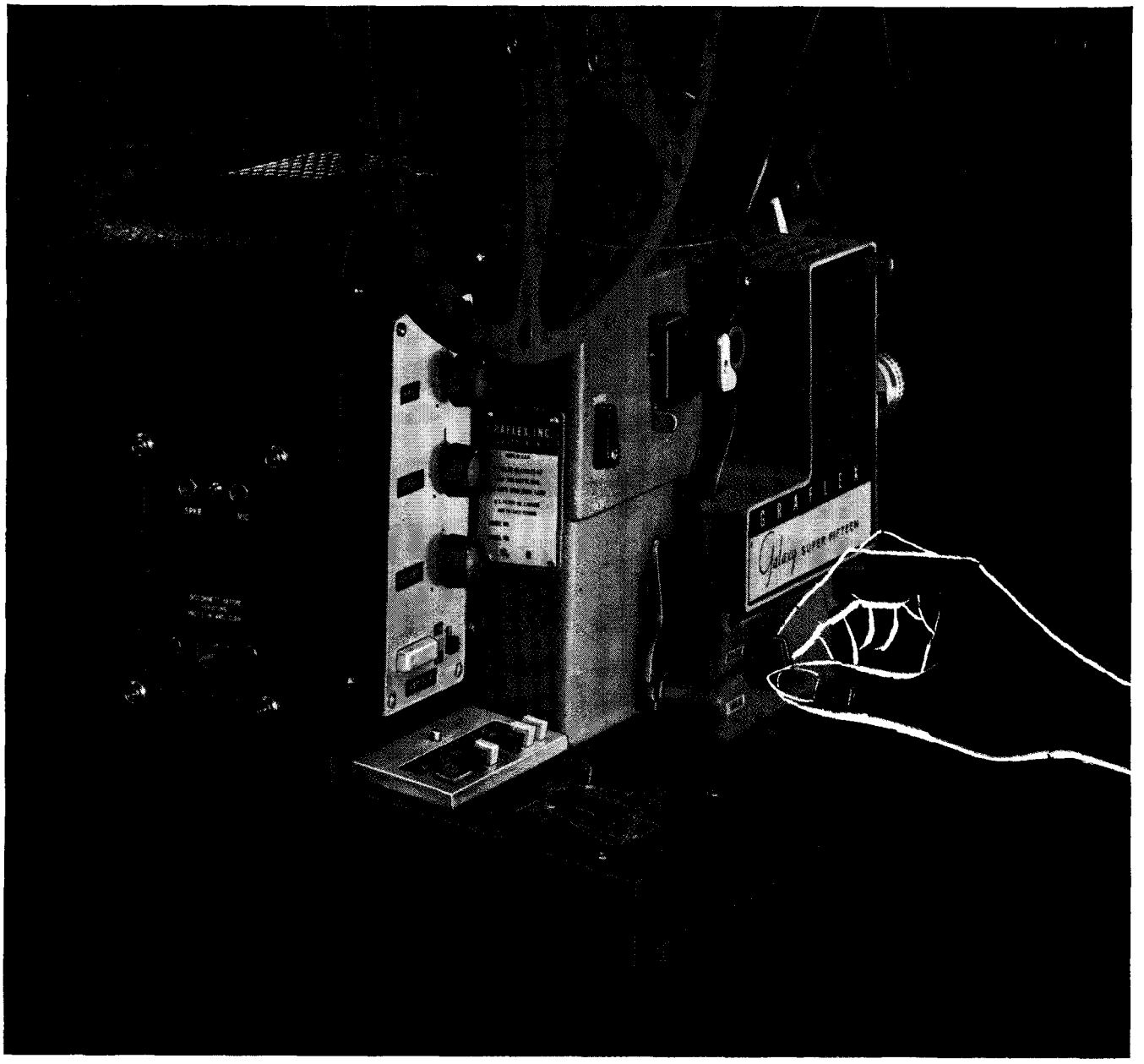

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—United Nations.

"We will have to learn much more than Swahili and Hindi before we can speak a language that the people of Africa and Asia can understand."

History: From Cave Man to Kennedy

By MARIE DE KIEWIET HEMPHILL, *a graduate of Swarthmore College who received a doctorate in British imperial history and African history from the University of London. She is author of the chapter on Kenya and Uganda in the forthcoming "Oxford History of East Africa."*

COLLEGE history teachers have long referred to their massive freshman survey courses as "History, from Cave Man to Coolidge"—a title which will probably be brought up to date now that we have a new President with a euphonistically suitable name. High school teachers, who have less to laugh about these days, are more likely to call their similar courses by their official names: American History and World History. With or without the humorous reference, there is in both cases a clear assumption that European and American history together cover the whole span of human experience, or at any rate as much of it as is worth bothering about.

To be sure, the study of European and American history will always have special importance for us since it provides the record of our origins, the source of our culture. But this in no way changes the obvious fact that the two subjects taken together do not form a comprehensive world history course. Nor do they give us the background and perspective we need to understand the radical changes which are taking place in other areas of the globe.

Our adjustment to a world in which the white race is losing its position of unquestioned dominance will require a major shift in our national attitudes toward history. It will take a great deal more than our technical competence and good will to give the kind of assistance and understanding the new African and Asian nations need so badly. It is all very well to recommend a crash program to train experts in the economics and politics of non-European nations. But we will have to learn much more than Swahili and Hindi before we can speak a language the people of Africa and Asia will understand.

One of the more common errors which has resulted from our narrow view of history is the assumption that the non-white races are in a position of permanent historical inferiority. The failure of African, and to a lesser extent Asian, societies to establish a civilization similar to our own is taken to be clear justification not only for our view of history but also for the indefinite perpetuation of our position of authority and supremacy in the councils of the world.

It is hard for us to grasp the fact that our own civilization, with its art, poetry, and philosophy, is not, in the long perspective of human history, nearly as ancient or as unique as we would like to believe. Areas of high culture existed in India and China while our barbarian ancestors were still roaming Europe in scattered, isolated tribes—not unlike African tribes. At a later date civilization flourished in centers of population around the Mediterranean Sea, in Egypt, Greece, Rome, and the Near East, and gradually spread to other parts of Europe.

Proud Anglo-Saxons might reflect on

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the fact that the peoples from which they spring were among the last to be civilized by their Roman and Norman invaders. Would any Englishman or American of English descent consider himself by nature inferior to a Greek because his ancestors were living in a state of barbarism while Socrates was discussing the nature of man in the market place of Athens?

There is nothing new in the idea that Western peoples were once primitive tribes on the fringes of ancient civilizations. Historians, particularly specialists in the study of areas such as China and Japan, have always known that it is only in the few hundred years since the Renaissance that the great discoveries in science and technology have given the countries of the West the power and the skills to establish themselves in a position of dominance over the rest of the world. But even history teachers, as they prepare their lectures on the manorial system or the rise of Brandenburg Prussia, have tended to forget that European history is not synonymous with world history. Even now it is customary for the college freshman to come away from his basic survey course lacking a sure sense that what he has learned does not cover the whole span of human history.

This means that as a nation the development of our sense of history has been stunted. Our historical understanding has remained at the egocentric level of a five or six-year-old who finds it almost impossible to comprehend that the town where he lives is just one small part of the country in which he lives. So do we find it almost impossible to understand the relation of our country's history to that of the world.

TO a young nation, one of the chief purposes of studying history is to develop in its citizens a sense of common heritage. In our country the repetition to each generation of the basic ideals set forth by our founding fathers and those who followed them has been an influence of the first importance in the creation of a unified nation out of disunified European immigrants. It should, however, be obvious that we are no longer young and that to continue to be so preoccupied with ourselves is to fail to recognize the growing importance of our relationship with the rest of the world.

We have recently begun to grow enthusiastic about establishing new courses of study on the "non-Western world" in our colleges and universities. The graduate student may now choose among a number of flourishing, well-staffed centers of Russian or Asian or African studies. He may become competent to speak any one of a dozen African or Asian languages. The word has got around that this country does not know nearly enough about the rest of the world, and so, with characteristic American energy and resourcefulness, we have set about to learn all we can.

HOW much has our new study of African and Asian countries fundamentally altered the American view of history? Are we learning to think of our own history as only a part—albeit an important part—of the history of the world or are we merely adding to our stores of information without changing our attitudes toward that information?

No one would want to challenge the assumption that one of the chief reasons for learning more about Africa and Asia is that these areas have become important to our national interest overseas. We shall all be pleased to see the appointment of an American ambassador to Nigeria who speaks Hausa, Yoruba, and Ibo and is thoroughly familiar with Nigerian customs and history. It would be better still if our ambassador carried with him not only his specialized training but also a new awareness of himself and his country's past.

To study African and Asian history as one item in our program for national defense and security is simply to learn a new technique which may be useful to us. This is not the same as studying them because, as a great mountain climber said of Mt. Everest, they are there, a part of the human past. Americans have a great faith in techniques and technology and a great distrust of theoretical speculation and experiment. We look upon programs of study in Africa and Asia as one of our new techniques rather than as one of our new humane studies. One can imagine the public reaction to conclusions drawn by an interdepartmental seminar in history and philosophy which sought to examine some of the "self-evident truths" of American history in the light of the history of ancient China, or a seminar in history and economics which questioned the universal application of our free enterprise system to the countries of Africa and Asia.

Since we know next to nothing about non-Western history, we tend to judge events which are taking place in Africa and Asia as if they were taking place in America. Thoughtful specialists have pointed out that our national attitudes to an emergent Africa have been almost entirely conditioned by what we are taught about our own American revolution. Ever since 1776 it has been our steadfast belief that if a man, or a nation, wants to be free, he ought to be free. We have had an almost instinctive dislike for all colonial rulers everywhere, and an instinctive liking for all peoples struggling to be free. The sympathetic voice of American public opinion has been a powerful influence upon the efforts of the new African nations to throw off the yoke binding them to the European powers. We have not troubled to consider what the merits as well as the demerits of the colonial relationship may be, nor have we given much thought to the question of exactly when it is wise to terminate that relationship.

We are beginning to realize now that our view of the colonial powers as oppressors and exploiters was ill-informed and unjust, but this does not help us very much in understanding what is happening now in the Congo or any one of a dozen other countries. What is there in our repeated lessons in the history of the American Revolution and the adminstrations of Washington, Adams, and Jefferson which can give us any idea of the staggering problems which Kwame Nkrumah and Julius Nyerere are facing, or which will prepare us to understand some of the unfamiliar and, to us, unorthodox solutions which they may try?

IT must be emphasized that to point out the inadequacy of an exclusively national view of history does not mean that the lessons of our history may not have great value in helping us to understand as well as to appeal to the peoples of Africa and Asia. One writer on Africa has pointed out that the right to experiment, the right to adapt the political and economic institutions of a country to the needs and conditions of that country, was a basic assumption of our Declaration of Independence, and one to which many of the African and Asian leaders would gladly subscribe. Another wise and distinguished American educator who is also an expert in African history has found an enthusiastic response among Africans for his ideas for an educational system like our own, which recognizes no privilege but the right of each individual to receive an education. Americans may find much in common with Africa and Asia which will be useful to them and enlightening to us, but we cannot do so without a better understanding of them and of ourselves.

Historians and teachers of history, as the guardians of the past, must always be a little conservative, and this conservatism is reflected in the slowness with which new ideas are absorbed into the curriculum. It is said that it may take five to ten years for the con-

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THE PERILS OF LILLIPUT

—Briarcliff College.

Historically, the private liberal arts college has been the backbone of higher education in the United States. But since the end of World War II, profound social and economic changes have been altering the traditional role of the small college. In this article, a man who has studied these changes discusses some of the difficulties the small college faces in its effort to survive the wave of the future, and in the article on the opposite page another observer of the changing scene describes what the strong liberal arts college will be like ten years from now.

By FREDERIC W. NESS, *vice president, Long Island University.*

HIGHER education, one of America's major enterprises, is moving into an era of almost unprecedented prosperity. With prospective students clamoring at the gates, an empty seat in a classroom may soon be the last rose of the academic summer. And yet the small college is caught in the paradox of its own size, beset with the perils of its smallness. As a president once observed—and he had good reason to know whereof he spoke: "A little college is a dangerous thing."

Public witness of the plight of the independent college can be found in almost every subway poster, newspaper, magazine, TV show, and, possibly, soon on every box top. As we are being enjoined to help the college of our choice, we can read the headline, "Vassar President Predicts 90 of 100 Now Existing [Women's Colleges] Will Perish by 2061"—perhaps a rather generous estimate. Nearly all of these colleges are privately supported. Nearly all are devoted to the liberal arts tradition. Nearly all are small—which we might here define as serving a student body of less than 2,500.

In a widely circulated "Memo" the president of the Kentucky Independent College Foundation recently wrote: "Public higher educational institutions will flourish during the Sixties, as will a number of well known and highly regarded private colleges and universities. In this decade a thousand less fortunate private institutions, enrolling in 1960 one-fourth of all college students in the United States, are becoming increasingly handicapped by lack of funds. Hundreds of these will fold, or become publicly controlled, while other hundreds will descend the scale of importance to become 'poor little schools' unless greatly increased financial support is available."

The president of one small, independent college in Pennsylvania (a state in which nearly every hamlet seems to have its college) regularly ends his talks to the alumni with, "There are no problems at ——— which could not be solved with several million dollars." And while this may be the truth, it is little more than a half-truth. The vast majority of liberal arts colleges, long accustomed to being nurtured by zealous presidents and fed by sacrificial transfusions from devoted faculties, will no longer be saved by the Dukes, Vanderbilts, or Harknesses. For the few there may still be a fairy godmother; for the many the cure must come from within. By the very nature

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A LOOK INTO THE CRYSTAL BALL

By SIDNEY G. TICKTON, *co-author with the late Beardsley Ruml of "Teaching Salaries Then and Now"; author of the recent study, "Needed: A Ten Year College Budget," and staff member of the Ford Foundation and of the Fund for the Advancement of Education.*

TEN YEARS from now most of the nation's strong private liberal arts colleges can be expected to look very much as they do today—at least on the outside. But on the inside there will be differences. Faculties will be better fed, better clothed, and better housed—because they will be better paid. Students will be sharper on the average (they will have higher college board scores than the current crop), and they will come from richer families. They will spend fewer hours in class than they do now and more time in the library, the language laboratory, and the audio-visual center. They will take fewer courses, and will spend more time on each; and there will be a lot of independent study.

Tuition will be much higher ten years hence and can be expected to cover a greater proportion of the actual cost of a college education—in fact, full cost at many institutions for students whose families can afford to pay. Endowment income, although it will grow, will provide a smaller proportion of college income than now, and a higher percentage of the endowment income involved is likely to go into scholarships. Gifts will be even more important than they are now; at least twice as much money per year will be needed for scholarships, buildings, endowment, research projects, and, in some cases, operating subsidy. All strong private colleges will, therefore, have strong fund-raising teams. These will contact alumni, local businesses and corporations, and wealthy patrons more systematically and regularly than they do today, and with much greater intensity and effectiveness.

These are the gleanings from 100 projections into the future which liberal arts colleges, strong and weak, sent across my desk in recent months. All follow the worksheet format incorporated in my report, "Needed: A Ten Year College Budget," published by the Fund for the Advancement of Education last year. If the figures point to one thing, it is this: to be strong, a private college must have a strong constituency—national or local, religious or nonsectarian—which believes in a "mission to be accomplished" and is willing to back that mission with its money. Such a college, says Sharvy Umbeck, President of Knox College, has a sense of purpose which influences every single member of the college family—not only faculty and students but administrators, trustees, alumni, and other donors, too.

How does it happen that with booming costs, soaring tuition, and sharply higher fund-raising demands clearly ahead, presidents of strong private colleges look to the future with confidence? There are at least five reasons:

1) There will be more students to select from. Strong private liberal arts colleges expect to increase enrollments by no more than 20 to 25 per cent by 1972. This compares with an expected doubling of enrollments in all other colleges and universities in the country taken as a whole, and means that in the future every strong private college (not only the Eastern prestige schools) can be as choosy about students as it wishes.

2) Families of college-bound students are richer than they used to be. Colleges are confident that these families will pay the higher tuition and room and board to be required. Colleges now realize (a little too late, unfortunately) that many families could afford higher tuition in the past. Doubters need only look at the cars parked on the average campus. The students own the new sports models; the old Chevvies belong to the faculty.

3) Donors are more willing to support institutions they consider to be of high quality. Tremendous public backing has been given such large institutions as Harvard, Johns Hopkins, Stanford, and Brandeis, and such small colleges as Carleton, Amherst, and Wellesley.

4) A college education is becoming an economic and social necessity for a large percentage of our young people, and parents are ready to extend themselves to provide it. Many now

FACULTY SALARIES AT A TYPICAL STRONG COLLEGE —UP THREE TO FOUR TIMES IN ONE GENERATION

Rank	1952	1962	1972
Professor			
Maximum	6,500	12,800	24,000
Minimum	4,700	9,200	15,000
Mean	5,450	10,500	19,000
Associate Professor			
Maximum	5,000	9,500	16,000
Minimum	3,900	7,300	12,000
Mean	4,325	8,400	14,000
Assistant Professor			
Maximum	4,400	8,100	13,000
Minimum	3,300	6,100	9,600
Mean	3,750	7,000	11,000
Instructor			
Maximum	3,600	6,400	10,000
Minimum	2,650	5,000	7,500
Mean	3,100	5,700	8,500
All Ranks Together			
Mean	4,300	8,300	14,000

In addition colleges provide fringe benefits: 5% in 1952; 11% in 1962; 17% in 1972.

—*Based on studies by Mr. Tickton.*

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consider a college education for a child as a kind of "consumer good" the purchase of which can be an alternative to buying a new car every third year, a long vacation trip, a new home, early retirement, etc.

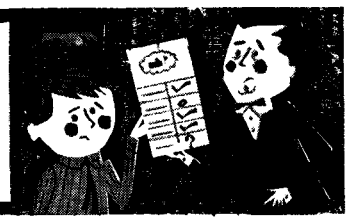
5) There are real possibilities of making funds go further at many colleges through better utilization of time, space, and personnel. The man who said, "We run our college from 9 to 12 and from 1 to 4, five days a week, eight and one-half months a year, and like it that way," died and has been replaced by the man who is persuading his faculty that better utilization pays off in higher salaries. The faculties at Antioch, Kalamazoo, Middlebury, and others, for example, find that year-round operation of the campus is wholly consistent with the maintenance of a high quality program. The combination of large lecture classes followed by some small discussion groups is working at colleges that never tried it before. As for language laboratories, programmed instruction, and television courses, the claim that these new techniques could be effective and economical was based only on theory a few years ago; today there are many successes to cite.

What does all this add up to? A pretty rosy outlook for strong private liberal arts colleges, but a lot of hard work ahead, particularly at fund-raising. There is, however, one big fly in the ointment: private colleges are beginning to realize that they haven't been taking many impecunious students in recent years. The figures show that they can be expected to take an even smaller proportion in the future.

The reason is that the typical $500 to $700 scholarship doesn't go very far these days at a private college where the room, board, and tuition already come to $2,000 or more and other expenses (including books, travel to and from home, clothes and pocket money) add up to an additional $1,000 a year, at least. As a result only 5 to 7 per cent of the students come from the lowest third of the nation's income levels. No one dares to tabulate the statistics but you don't have to be a Gallup pollster to find this out.

Where does the impecunious student with high potential find his greatest opportunity for higher education? Mainly at municipal and state colleges where he can take his room and board at home and where out-of-pocket overhead is not great. The facts are indisputable. Private colleges may not like to admit this or think of themselves as educators of only the well-heeled, but the signs are that they aren't likely to be able to do very much about it in the decade ahead.

Report Card



THREE R'S IN ORBIT. The newest Government office building in Washington is a seven-story structure located three blocks from the Capitol. The first four floors have become the new home of the U.S. Office of Education, whose employees used to be scattered throughout various offices in and around the Department of Health, Education, and Welfare. Fittingly enough, the top three floors are occupied by the National Aeronautics and Space Administration, the agency which sent Astronaut John Glenn orbiting around the earth.

WATCH YOUR LANGUAGE! CHAPTER II. The following want-ad appeared in the Philadelphia *Evening Bulletin* on March 19, 1962:

> TEACHER, emotionally disturbed, 6th grade, $4,000. Lobis Emp. Agcy., 329 S. 20th.

(Contributed by Joseph M. Kelly, Philadelphia, Pennsylvania.)

PRIORITIES. Three institutes especially designed for teachers, school administrators, and educational supervisors will be offered this summer at the American University, Washington, D.C.—a six-week institute on the United States in World Affairs, a three-week institute on Human Relations and Intergroup Understanding, and a five-day institute on Driver Education. According to a university press release, a certificate will be awarded to those who successfully complete the latter course.

YOU CAN'T TELL THE PLAYERS WITHOUT A SCORECARD. A recent press release from Washington announced the formation of an organization called the National Committee for Support of the Public Schools (See WHILE SCHOOL KEEPS, Page 66). Among the members are such people as Harry Truman, Alf Landon, Eleanor Roosevelt, Omar Bradley, Carl Sandburg, Harry Golden, Walter Reuther, and Ralph McGill. The announcement contained a brief biographical sketch of each, together with a footnote saying: "For further information regarding individual members, see 'Who's Who in America.' "

A COMPANY OF SCHOLARS. A few weeks ago, when President Kennedy invited forty-nine Nobel Prize winners to dinner at the White House, he remarked to his guests at the end of the meal: "I think this is the most extraordinary collection of talent, of human knowledge, that has ever been gathered together at the White House, with the possible exception of when Thomas Jefferson dined here alone."

THE ETERNAL EVE, CHAPTER II. Masculine strongholds in higher education have been shaken to their very foundations in recent weeks. First came word that Radcliffe girls, who get their education at Harvard as interlopers, will get a full-fledged Harvard degree in accordance with the theory of equal reward for equivalent work. Then came an astonishing faculty report out of New Haven recommending that GIRLS be admitted to Yale as undergraduates, which prompted novelist John O'Hara to write a letter to the New York *Herald Tribune* about the first girl (back in the Twenties) ever to be served at the Yale Club bar in New York. The final blow, however, came when Goddard College, a small co-educational college in Plainfield, Vermont, (105 boys and 99 girls) announced that it would field a baseball team this spring featuring Loraine Schmitz of York, Pennsylvania, who is described as a right-handed pitcher "with curves," Lynn Rosner of the Bronx, New York, a second-baseman who is a double-play specialist (if you will pardon the expression), and Cathy Wise of Appleton, Wisconsin, who, according to press dispatches, "will play anywhere."

THERE ARE ALSO BUTTERCUPS, TULIPS, AND DAISIES. A second-grade boy in Detroit recently came home and asked his mother why firemen can't read. She assured him this was a misapprehension and asked him where he got the notion. "Well," he replied, "in our reading class at school we're divided into three groups. Teacher calls us the Cowboys, the Indians, and the Firemen, and I've noticed that none of the Firemen can read too good." *(Contributed by Edgar Logan, Detroit, Michigan.)*

NO EGG HEADS ALLOWED. Seventeen high school boys in Knoxville were sent home on their first day back from Easter vacation because they showed up in class with their hair dyed orange.

—JOHN SCANLON.

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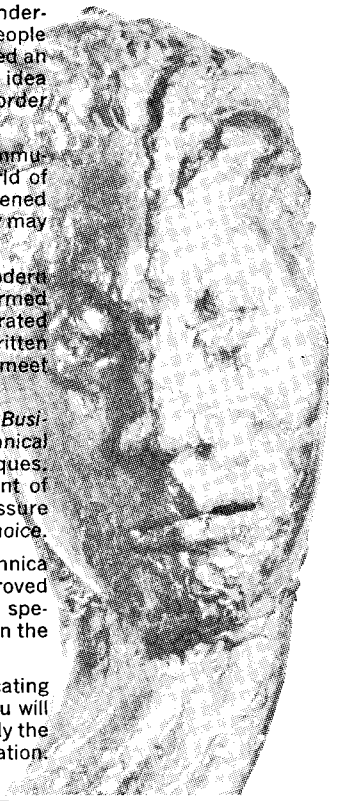
If you aren't understood,

you haven't

really said anything!



Your ability to communicate is your ability to make yourself understood. How many times have you been frustrated because people don't seem to understand you? How often have you expressed an idea . . . an emotion . . . given an order . . . then found the idea *didn't get across . . . the emotion was misinterpreted . . . the order* initiated erroneous action?

In today's complex world the need for clear and concise communication is greater than ever before. In the automated world of business, in the accelerated world of science, in the enlightened world of education, your ability to communicate meaningfully may very well be the most important skill you possess.

Recognizing the urgent and universal need for training in modern methods of communication, Britannica Schools, the newly formed division of Encyclopaedia Britannica Films Inc., has concentrated on developing a group of communication courses . . . each written for a different educational background . . . each designed to meet a different communication need.

Do you read, write or speak in business? *Communication in Business and Industry* is for you. Would you like to become a technical writer? *Technical Writing I and II* will teach you the techniques. Are you a college-bound high school student (or the parent of one)? *Writing Is for Readers* is a course designed to help assure the college-bound student entrance into the college of his choice.

Each of these courses is newly created, exclusively for Britannica Schools, by a recognized authority whose methods have proved effective in classroom teaching of the subject. Each course, specially prepared for home study, has been extensively tested in the classroom and in industry before final release.

You can see the result for yourself. Return the coupon indicating the communication course in which you are interested. You will receive information on the course and an opportunity to study the course material, at your leisure, during a 10 day free examination.

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Communication in Business and Industry—A learn-by-doing course that teaches you how to write better letters . . . better reports . . . how to speak effectively . . . solve problems . . . sell your ideas. Both authors of the course are recipients of teaching awards from the Carnegie Institute of Technology and well known consultants in communication to industry. The course is designed for the mature person with serious interest in self improvement and professional advancement.

Technical Writing I and II—An intensive writing course based on the case history technique. Subject matter covers the entire technical gamut. Presentation is kept light yet highly informative. The course requires no previous mechanical, engineering or science background and is designed for the layman or writer who is interested in learning how to handle the presentation of technical subjects for various purposes.

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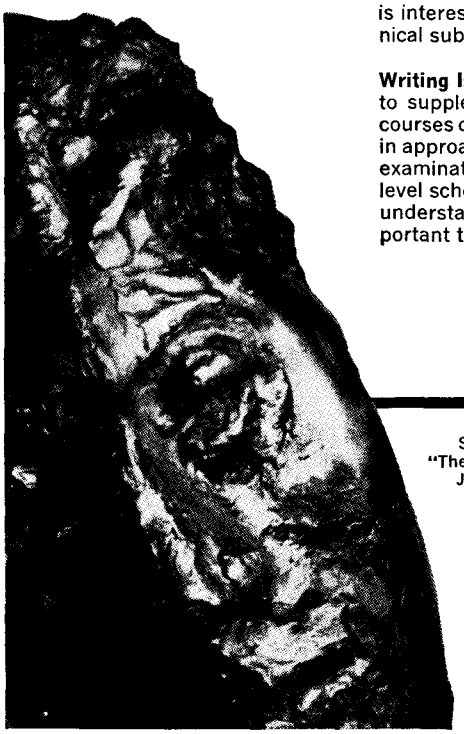

Sculpture,
"The Listener" by
John Fifles

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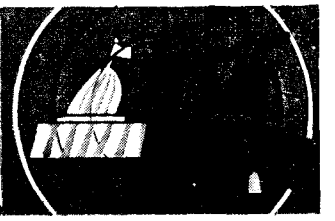
While School Keeps



FEDERAL AID for elementary and secondary schools is scheduled to get a badly needed boost in the current session of Congress. Two brand new committees of nationally known citizens announced last month their intention of working for more effective national support of the schools.

Headed by Mrs. Eugene Meyer, widely known author, lecturer, and widow of the former publisher of the *Washington Post,* the National Committee for Support of the Public Schools has thirty-nine initial members. Among them are Mrs. Eleanor Roosevelt, former President Truman, James B. Conant, poet Carl Sandburg, former Eisenhower cabinet member Marion B. Folsom, novelist John Hersey, and labor leader Walter Reuther. Dr. Harold Taylor, former president of Sarah Lawrence, is vice-chairman.

The committee proposes to "conduct studies, analyze data developed by others, and serve as a central clearing house of information on school finances for many local, state and national groups interested in education." It will not be a lobbying group. Rather, it assumes that a better informed public will do its own lobbying for legislation that insures adequate public school support at every level of government.

The second group formed last month is the Bipartisan Citizens Committee for Federal Aid for Public Elementary and Secondary Education (4107 Davenport St., N.W., Washington 6, D.C.). Chairman George J. Hecht, publisher of *Parents' Magazine* and long an ardent advocate of federal support for the schools, has assembled a group of national leaders as eminent as those on Mrs. Meyer's committee. Many, in fact, are members of both groups.

The committee plans a nationwide campaign of information and assistance to individuals and groups in an effort to mobilize bipartisan support for action on an education bill. The objective will be to bypass the objections of those who fear that federal aid will bring federal control—and those who oppose federal action which does not include benefits for parochial schools—by supporting legislation which would send federal funds to the states with no strings attached. Individual states, then, would be free to allocate funds within their borders as they see fit.

The odds for federal legislation to provide elementary and secondary school support appear poor at this session of Congress. But if no action is taken, it won't be for lack of some strong supporters.

SCHOOL BOARD MEMBERS across the nation are far less convinced than the members of Mrs. Meyer's and Mr. Hecht's committees that federal aid to the schools is necessary. Preliminary results of a nationwide survey of board members by the National School Boards Association, released last month, show that 55.2 per cent oppose any general federal aid to education bill. Fifty-eight per cent are convinced that all needed classrooms can be constructed with funds from present local and state sources, 64 per cent are sure that these sources can finance teachers salaries, and 61 per cent believe that necessary expansion and improvements in staff and curriculum to care for increased enrollments can be handled without federal help.

On the other hand, even larger percentages strongly support the continuance or expansion of federal aid programs already in existence. For instance, 62 per cent support the federal programs instituted under the National Defense Education Act, 74 per cent approve of the school lunch program, 55 per cent favor the vocational education program, and 69 per cent want national support to continue for federally impacted areas.

Interpreters of the apparently contradictory results of the NSBA's survey may well have a field day. Certainly the logic employed by the majority of school board members in reaching their conclusions is, at least, obscure. But there was one survey question on which more than three-quarters of all board members were agreed: 76 per cent are convinced that if federal assistance is given to the schools, it should be channeled to public schools only; non-public schools should be excluded.

WOMEN'S EDUCATION, a new quarterly bulletin, was launched last month by the American Association of University Women (2401 Virginia Ave., N.W., Washington 7, D.C.) to provide a forum for the exchange of ideas and to report new research and information in the field. It replaces *Information and Research Notes—The Education of Women,* formerly published by the Commission on the Education of Women of the American Council on Education. *Women's Education* promises to be an informative guide to new thought and action in a field that is receiving increasing attention from leaders in education. Subscriptions are $2 a year.

STANDARDIZATION is not a popular word in education—and rightly so when the talk is of teaching and learning, or even of school design. But there is less reason to deny ourselves the benefits that can come from standardization in school construction.

Great Britain has moved faster and farther than we in the field of what architects call "modular" planning of school buildings. But Stanford University's School Planning Laboratory now has a similar "erector set" approach to school construction on the drawing boards. When complete, every component in a school, from window frames to book cases will be flexible and interchangeable. They can be grouped in limitless ways to fit a given school, and at the same time eliminate waste of materials and on-site labor costs.

Three modular schools are now planned for San Jose's East Side High School District. Each will be designed by a different architect, who will be encouraged to create as individually as he will. The object is to build better schools faster, and at the same time give the taxpayer more functional space for his dollar.

INGENIOUS TEACHING METHODS developed by the Army to train two-year recruits how to maintain complex missile systems in constant combat readiness provides a peek into the educational future. Under pressure to train some 5,000 men from all branches of the U.S. armed services and fourteen foreign countries every year, the Army must use every feasible means to transmit the essentials of mathematics, physics, electronics, and missile-related sciences to its young students. For instance, giant television screens permit magnification of small missile parts for

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detailed study on closed circuit. Telephone wires for transmission of missile courses between Army schools eliminate duplication of personnel and missile equipment. Video tape with two audio channels—the second is usually used for production cues in commercial television—makes it possible to record lessons in both English and a foreign language. And a "portable classroom," complete with rear-screen projectors, a television monitor, audio tape recorders, and other group communications equipment can be wheeled about as required. The time may soon come when we realize that the demands on the nation's regular classrooms are every bit as crucial as they are on the classrooms of the Army's Guided Missile School.

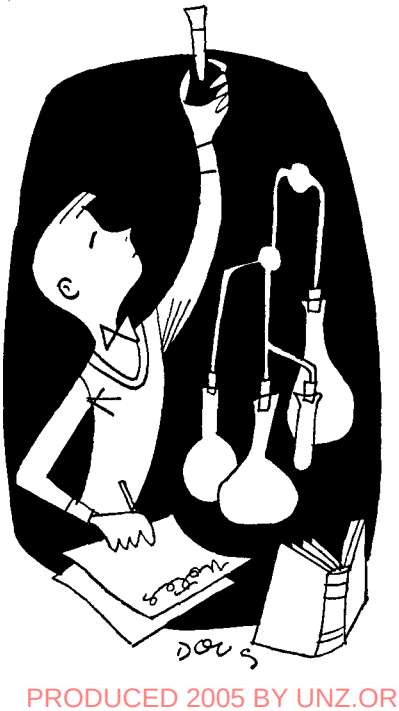
CRITICISM OF THE SCHOOLS is by no means limited to the U.S. Schools in Western European countries, especially at the secondary level, are often cited for their virtues which American schools should envy if not emulate. But they, too, have their problems and critics. *France Actuelle*, a semi-monthly report on modern France published by an association of French businessmen, headlines its April 15 issue with "French Industry Urges Education Changes." Reporting on a seminar of top businessmen and scholars which reviewed French education and its relationship to industry, the story highlighted the demand for "curriculum and organization changes" which would emphasize "modernization and flexibility in the curriculum," the introduction of practical science in the elementary grades, and replacement of the traditional "theoretical" education with "greater stress on the practical application of knowledge to the realities of today."

THE PEACE CORPS and other agencies promoting international cooperation in education received a resounding vote of confidence from the nation's school superintendents last month at the annual convention of their professional organization, the American Association of School Administrators. In a resolution adopted unanimously, the Association went on record as strongly recommending "that school boards and superintendents give serious consideration to adopting operational policies through which outstanding teachers can be given leaves of absence for one or two years of service in schools administered by the Armed Services, Peace Corps and the Agency for International Development of the Department of State." The Association also urged that boards of education and state officials assume responsibility for protecting the salary, retirement, and health benefits of teachers participating in international programs.

ADMISSION TO COLLEGE continues to present a problem for many, but the nature and dimensions of the problem are more widely known than they were a few years ago. Competition for entrance to the nation's better-known schools is brutal; large numbers of highly qualified students are turned down for lack of space, even though their records indicate that they would be successful if admitted. There are, however, many other excellent, though not so well known colleges and universities to which increasing numbers of students are finding their way.

One of several agencies set up in recent years to bring competent students and good colleges together is the College Admissions Center of the Association of College Admissions Counselors (*610 Church Street, Evanston*, Ill.). Students register with the Center, pay a $10 fee, and submit official transcripts of high school credits. These credentials are then made available to colleges using the Center's services. Any regionally accredited college or junior college may use the Center—either by sending a representative to look over registrations on file, or by subscribing to a mail service, or both.

Another factor in the growing sophistication with which parents and students approach college admissions is the number of helpful guides to colleges and college entrance that are being published by organizations both in and out of education. The Association of College Admissions Counselors itself, for instance, recently issued "A Handbook for College Bound Students and Their Counselors," which provides information about the approximately 1,000 member colleges of the Association. Another type of guide is typified by two small pamphlets issued by the Prudential Insurance Company (Box 36, Education Department, Newark 1, New Jersey), "Facing Facts About College Admissions," and "Facing Facts About College Costs." These and other sources of information do not eliminate the problem of college entrance for the prospective student, but they are providing him more effective help in coping with the problem.



THEATRE IN EDUCATION is the name of a pioneering organization which brings scenes from Shakespeare to high school auditoriums in the Greater New York area. It also describes a much broader movement to provide professional performances of classical theatre for high school youngsters in New York, New Jersey, and Connecticut—which probably will soon be spreading to other parts of the country.

The pioneer organization in this field is Theatre in Education, Inc., launched by Miss Lyn Ely seven years ago in six Connecticut schools. Using a cast of professional New York actors, she developed a fifty-minute program—the length of most school assemblies—which fits right into the school day. This year scenes from three plays were staged in fifty-two high schools in forty-one cities during the six week season from March 1 to April 12. Fees paid by the schools cover part of the cost; the balance is financed by contributions from foundations and individuals.

The New York Shakespeare Festival, which presents Shakespeare productions in Central Park in the summer, is offering a condensed version of "Julius Caesar" in New York schools. In its second year, seventeen performances are scheduled this spring.

Still another professional, off-Broadway group—the Phoenix Theatre—is in its second year with a program called Theatre-at-the-Schools. Playing a twenty-nine-week season from November 1 to May 18, it presents three one-hour programs in New York and New Jersey schools which, this year, include scenes from "Caesar and Cleopatra," "Cyrano de Bergerac," and "Our Town."

In addition, a number of colleges and universities, including the drama school of the American Theatre Wing, are sending touring companies of advanced students to the schools. And with the growth in recent years of professional, resident theatres in cities across the country there is little reason why an increasing number of American students should not be exposed to the pleasures and the benefits of the theatre.

—James Cass.

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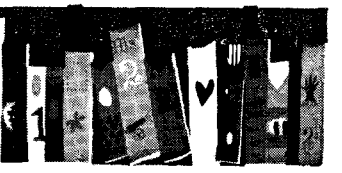
the Editor's Bookshelf



THE AMIDON SCHOOL is a public elementary school in Washington, D.C., that stresses the three R's and the academic subjects. Reading is taught by means of systematic instruction in phonics. Pupils are required to do a great deal of writing. Spelling and penmanship are taught in regularly scheduled periods rather than as by-products of more general instruction. Grammar is taught formally and sentences are diagrammed. Mathematics, science, history, and geography are separately scheduled and not grouped together into a "core."

To all of us who taught or studied in the elementary schools of thirty years ago, all this sounds familiar, but to a younger generation of teachers and parents it may seem strange. Carl Hansen's new book, **"The Amidon Elementary School"** (Prentice-Hall, 237 pp., $5.95), describes the program in detail and states the philosophy behind it. Hansen, who is Washington's Superintendent of Schools and the man responsible for the Amidon program, holds that the primary purpose of the schools is not to promote adjustment to the environment but to educate for intellectual power so that the individual may wisely use and improve his environment.

To achieve this end Hansen says that subject matter should first be selected by scholars and specialists, placed at the proper levels of instruction by educators, and then presented by informed teachers with full respect for individual differences among pupils. He believes that the importance of the concept of "readiness" has been exaggerated by educators and that, with more sensitive teaching, it is possible to present more difficult content in the earlier grades.

The Amidon plan has been applauded by the Council for Basic Education. It has been denounced by some professional educators, particularly those with progressive leanings, who see it as a return to the past and a rejection of the educational advances of the twentieth century. Mr. Hansen vigorously denies this charge. He says, "The Amidon concept is not a return to anything. It is, I hope, not a free ride on a pendulum sweeping back from an extreme position on the right or left. The Amidon concept does not undertake to establish a middle position between two extreme points of view, because to do so is a questionable compromise to establish an unquiet peace between warring educational factions.

"The Amidon concept is the taking of a new position, an advance beyond the present gains in educational techniques toward new ideas drawn from the confluence of many ideas. It is defined in such a manner as to have meaning of its own, that is, to have a characteristic identity, rather than to be a mixed salad of extremist ideas about the nature of education."

As it is described in this book the Amidon plan does seem to go well beyond the conventional school program

From "The Amidon Elementary School," by Carl Hansen

"In various educational documents I have seen the teacher called a friend, guide, leader, counselor, learner, participator, director of learning. She has of late become a functionary with almost every possible kind of responsibility but that of teaching."

• • •

"The most useful instruction is in the basic subjects, with emphasis upon principles which are to be taught with application to concrete situations, a major objective of teaching being the showing of such connections."

• • •

"The desired end product is not a spoon-fed, protected individual but a self-disciplined personality interested in continuing his education, capable of intelligent decision-making in every aspect of living, and, most importantly, governed in all his actions by the highest moral principles."

• • •

"What is the child-centered classroom in its extreme form like? Though most modern elementary classrooms reflect some degree of child-centerness in their makeup, in extreme form it grants the child a license for tyranny. To this the teachers who have worked in child-dominated classrooms can attest."

• • •

"The slow-learning child should be identified and favorably placed for instruction before he experiences excessive frustration in standard classes."

• • •

"Soon after the announcement of the Amidon plan, I discovered that the one-time progressivists in education had quite unconsciously become the traditionalists. They are the new conservatives, providing an interesting example of the axiom that today's liberal is tomorrow's conservative. . . . The new conservatives in education, the new traditionalists, lost no time in mounting an attack against the Amidon plan."

• • •

"Although much good education took place in the horse-and-buggy days, the Amidon is not a return to the methods of those days nor literally a rejection of modern techniques. *It is, rather a new step toward the fusion of two main streams in American educational thought: the bringing together of the best that has been discovered about the learning process and selected logically organized subject matter.*"

• • •

"No matter how sound the method of teaching and the system of curriculum organization, nothing can be accomplished unless the teacher in the classroom has the right feeling for children."

• • •

"I am convinced . . . *that success in school subjects is the best motivation.* Without it motivation becomes negative and will cause aggressive rejection of school."

• • •

"Textbooks in recent years have fallen upon evil days. They reflect the anti-subject matter point of view recently in vogue in American public education."

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of a generation or two ago. It places greater emphasis on logical thinking and makes better provision for individual differences in learning capacity by providing a track system so that some can move along faster than others. It apparently places less emphasis on textbooks and more on the use of other materials.

In some respects, however, Amidon does represent a return to an earlier organization of the curriculum despite Mr. Hansen's vigorous denial. This is not to say that it is bad, for changes are not always improvement and some of the changes that have come about in the schools in the past thirty years have not worked out nearly so well as their promoters hoped. When spelling and penmanship were no longer taught as separate subjects, some children failed to learn them at all. When all the social studies were grouped together into projects or cores, some children failed to learn much of history or geography. The core program placed enormous demands on the teacher—it required him to integrate disciplines which the college professors who taught him did not tie together—and it is not surprising that many teachers have found their efforts to teach it frustrating. When education has moved in the wrong direction it is sometimes necessary to take a backward step and make a turn before we can again go forward.

It seems probable that this book will be viewed with alarm in professional journals and extravagantly praised in the lay press by those convinced that education should get out of the quicksand and back to solid ground. It cannot be ignored because it stands at the heart of education's major controversy and describes not only a view of education but a program in operation that can be observed and evaluated.

—P.W.

EDUCATIONAL TELEVISION in the United States had its beginnings ten years ago, when the Federal Communications Commission set aside some 250 channels for non-commercial purposes.

Quick to realize the enormous potential of these channels as a means of bringing to the American public educational and cultural programs that the commercial stations were either unwilling or unable to provide on a satisfactory scale, the Fund for Adult Education—established by the Ford Foundation in 1951—immediately took steps to help local communities establish educational stations. Through a series of matching grants, it was instrumental in getting about thirty stations on the air within a few years. It also made possible the establishment of the Joint Council on Educational Television and the National Educational Television and Radio Center, the former to provide legal and technical advice in helping to get ETV stations started, and the latter to help the stations with the production and distribution of educational programs.

The first ETV station (KUHT in Houston) began operations on May 25, 1953. Since then, educational television has grown almost as fast as commerical television. As of this writing there are sixty-two ETV stations in operation, with a potential audience estimated at more than 70,000,000, and about fifteen more stations in various stages of construction. Many of these have come into being with the help of Ford Foundation money. Congress recently passed a bill providing $32 million in federal grants to the states to stimulate the construction of additional stations.

In **"Channels of Learning—The Story of Educational Television,"** by John Walker Powell (Public Affairs Press, Washington, D.C., $4.50), the early history of ETV is thoroughly and carefully delineated. The book was commissioned by the Fund for Adult Education, and most of its emphasis is on the role of that organization in launching ETV with the help of the National Association of Educational Broadcasters, the American Council on Education, and other agencies. This is entirely proper, because the story of the Fund's pioneering efforts is central to any history of educational television in the United States. However, as often happens when publishers seek to create the broadest possible market for a book, the subtitle is misleading. The author does not tell the whole story of ETV, nor did he set out to do so. In his foreword, he explicitly describes the book as "a rear-view mirror on educational television," and says it is adjusted "to a particular one among the several angles of view: to that of adult education." The book does not, for example, discuss classroom television—the use of TV as a direct medium of instruction—which has become an increasingly important facet of the broad ETV picture. Although precise estimates do not exist, it is probable that well over 3,000,000 students in schools and colleges throughout the country are now receiving part of their daily instruction over television. Any book which does not deal with this phenomenon cannot accurately be described as *the* story of educational television. It is merely part of the story, as the author himself points out. Nevertheless, this is an important reference book, complete with careful documentation, a glossary of terms, a bibliography, and an index.

Another important new reference book on ETV is **"Educational Television—The Next Ten Years,"** edited by Wilbur Schramm (Institute for Communication Research, Stanford University, Stanford, California, Paperback, $1.). This is a thoroughgoing report and summary of major studies on the problems and potential of educational television, published with the financial support of the United States Office of Education.

This volume deals extensively with the principal gap in "Channels of Learning," namely the story of classroom television, and it has as its main focus the future rather than the past, but even if the two volumes were bought as companion pieces they would not tell the whole story of ETV in the United States, except in unconnected bits and pieces. What is needed, in the opinion of this reviewer, is one comprehensive volume that knits the many facets of the ETV story into a meaningful whole.

"Educational Television—The Next Ten Years" is an extremely useful reference book for the research scholar because it summarizes the results of nearly 400 carefully conducted studies on the effectiveness of television as a medium of instruction in school and college, contains a wealth of information on the technical aspects of ETV, and brings together the testimony of several experts who have had firsthand experience in using television for classroom instruction.

For the layman, however, the book is likely to be heavy going. Despite the heroic editorial efforts of Wilbur Schramm, the volume suffers from the inevitable weakness of all "committee" books. It is a collection of individual essays, reports, and testimony, and lacks the cohesiveness of a book that has sprung from the mind of one author.

—J. S.

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Programs Without a Rudder

"The World Role of Universities," by Edward W. Weidner *(McGraw-Hill, 366 pp., $6.95), is the culminating volume in a series of publications stemming from studies of the Institute of Overseas Research at the Michigan State University, supported by the Carnegie Corporation of New York. J. L. Morrill, president emeritus of the University of Minnesota, is currently director of the Ford Foundation overseas development program for Latin America, and served earlier as chairman of the U.S. Advisory Commission on Educational Exchange and of the Ford Foundation-sponsored committee on "The University and World Affairs."*

By J. L. MORRILL

THIS book meets a serious need. It is an invaluable—indeed an indispensable—guidebook for American college and university faculties and administrators. It offers critical but constructive advice to government officials and Congressional sponsors of foreign aid in the field of education and technical assistance, and in that context should have interest for citizens and taxpayers. Foundations and religious and eleemosynary organizations with educational activities overseas can profit from it too.

American colleges and universities have responded increasingly and commendably to the challenge of world affairs at home and abroad. But the overall picture, as Professor Weidner sees it, is this:

> American universities have drifted on the seas of international exchange programs without rudder or direction, without compass and destination. There have been exceptions. Yet, by and large, the international exchange programs of American universities have been creatures of the moment, improvisations rather than long-range commitments. They have lacked a fundamental philosophy, a fundamental relevance to the university and its objectives.

It is that last sentence which is the recurring theme of Professor Weidner's incisive appraisal of "student-abroad" programs, of religious, research, and other specialized exchanges, and especially of U.S. "technical assistance"—including university contracts abroad—to which he devotes nearly half of his volume. What he means is that American colleges and universities have been recruited, or have too thoughtlessly and patriotically responded, to short-range needs and goals, too often surrendering in this response their basic function of learning in the service of society.

"IF long-range goals are considered," he says, "the international programs of universities can have important consequences. The advantages to the United States of these programs lie not in making friends, not in putting down some imminent Communist threat, not in supporting the latest statement of the Secretary of State. . . . Rather, the potential advantages lie in strengthening American and foreign universities and in augmenting their contribution to the world fellowship of learning. If, and only if, such things are accomplished can these institutions contribute more effectively to national and international development, a more favorable climate of international affairs and world peace."

So much for the philosophy of this overview. What is the practical value of his analysis of the programs, for the first time so thoroughly described and researched?

It is here that Professor Weidner's summary and interpretation of the work of eleven fellow social scientists is so important. It is a gold mine of guidance for colleges and universities in reappraising their present activities, in deciding whether to undertake overseas enterprises and in profiting from the success or failure of others.

The range and depth of his program and project evaluations are remarkable; the detail, enormous and explicit. (Actually, his data reveal as many successes as disappointments, it seems to this reviewer.) The study is courageously candid. It "names names" of institutions. The successes and failures are documented with an identification of reasons why. He deplores the lack of feedback from overseas university experience for the enrichment and integration of home-base educational planning and the institutional upgrading of teaching and research. He pinpoints the scatteration among multiple agencies and the lack of any coordinated or unified policy by the federal government in its overseas programs, with special attention to the too narrow preoccupation with "technical assistance" subject matter and techniques of the International Cooperation Administration (ICA, now AID) in its use of universities. He calls attention to the failure of both the universities and the federal government to research their experience, evaluate results, and learn from both.

THE Weidner study considers cultural differences not sufficiently understood by government agencies and universities, both at home and abroad, with a resultant handicap to the effectiveness of educational cooperation. It illuminates the diverse traditions of universities in other lands which must be recognized and reconciled to get results. Some of its recommendations will meet strong dissent from some American educators.

But this consideration apart, Dr. Weidner's major thesis is the summons to American colleges and universities to stop, look, and listen to the voice of their inner selves and of tested experience in international affairs, to revise and re-envision their role; and he provides the criteria for this exercise. No study of this kind thus far has been so thorough, and none more significant for the sounder response of higher education to the challenge of world affairs.

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Ask the Man Who's Been One

"The Academic President—Educator or Caretaker?" by Harold W. Dodds *(McGraw-Hill, 294 pp., $5.95), is a study of an important dilemma confronting college presidents in the United States, written by the former president of Princeton University under a grant from the Carnegie Corporation. The reviewer, no stranger to the readers of SR's Education Supplement, is the president of Colorado College.*

By LOUIS T. BENEZET

HAROLD DODDS was the president of Princeton University from 1933 until 1957. He followed the aging administration of President Hibben and a brief interregnum under Edward Duffield, the president of the Prudential Life Insurance Company. He took up the office in depression days and guided Princeton through the war years, the hectic GI-boom period and the steady expansion in scope and stature during the 1950s. His regime was strong but in no sense authoritarian; faculty shared in the key councils of management as his book reflects. He was a thinking president, anything but flamboyant, and solidly successful in the eyes of the entire constituency.

College presidents both successful and unsuccessful have often written books following terms in office. Sometimes these have had literary as well as professional impact as in the case of Henry Wriston's recent "Academic Procession"; sometimes they have conveyed a certain embarrassment to the readers that the urge for self-vindication should have led author and publisher astray. It may be characteristic that Harold Dodds, teacher and rationalist, should have written essentially a textbook. Such indeed was his mission, under a grant by the Carnegie Foundation for the Advancement of Teaching: to study on a nationwide basis the growing problem of the distractions to educational leadership in the American college and university presidency.

"The Academic President—Educator or Caretaker?" is a systematic tour through the more publishable aspects of the duties of office. Far from being a collation of visits, interviews, and such, it is the recorded wisdom of a man who for a quarter-century ably conducted one of the dozen most important university posts in the nation. The results of his visits to other institutions are often in sight, but they appear more as backdrop than as front staging. Most of the evidence is Dodds's; the reasoning and conclusions are his. A reading of the book leaves the impression it would be hard to do better.

Who should read a textbook on the college and university presidency; in current argot, "Who needs it?" The author names his own prime readership in noting there are some 30,000 college trustees and regents in America. "The Academic President" is a clear imperative for them. For some 1,500 souls who bear the title of president of an American college the book will present professional interest not to say morbid fascination; there is already some suspicion of a martyr cult among us. To aspiring would-be presidents among administrations and faculties the author himself says no, by stating that the worst thing a future president can do is to train openly for the office. For the one-third of a million Americans who earn their living as faculty or other professional staff members there will be profit in those sections dealing with the president's relations with their particular functions. Beyond this there seems a chance that a few more faculty may learn why presidents need to act as they do. For the reading public who are college alumni it would be too much to expect that one book will cure tendencies to make unreasonable demands upon the college head but at least it may start some conscience-stirrings. To the public at large Mr. Dodds's study may appear somewhat thorough and deliberate for general interest. Yet the first two and last two chapters focus such an unblinking light upon the real purposes of higher education and the necessities for educational leadership that it can be hoped the book will receive wide circulation in an era when the dynamics of college learning in our culture are at last becoming appreciated. The Dodds analysis of a college president's job in other words deserves readership for what it tells us about college education itself.

President Dodds's thesis throughout the book does not change: the purpose of college is to produce intellectual development, and the purpose of the head of the college is to concentrate his time on improving the processes of intellectual development. Most presidents are giving 10 to 20 per cent of their time to educational leadership; Dodds calls for 50 per cent. This he says can be done if presidents will start by getting their own priorities in order. Beyond such resolve it is a question of skillful delegation of non-educational duties to competent staff heads who themselves thoroughly understand the mission of a college.

Yet the president cannot delegate his non-educational duties and then forget about them, as some well-intended scholar-presidents have done. His own non-educational 50 per cent must concentrate upon the leadership of all to whom he has delegated those responsibilities. If he does not attend to this, the institution can go off in as many non-educational directions as there are staff heads performing for the president. And if that happens, the other 50 per cent the president is spending meanwhile on educational leadership may be of little avail. A college is a complex social and material institution. It must be held together as an institution if it is to do anything well.

THE importance of integrating all parts of the administrative machinery so that the whole will run is in fact so great that one finds himself wondering just where are the president's dividing lines between educational and non-educational leadership. When he helps the financial vice president solve a budget tangle so that a new academic department may be launched, is that non-educational or educational? When he sits with the student council on an appeals case and manages to give a boost to campus morale just before final exams, is it educational or non-educational? Even when he plays golf with a wealthy alumnus long enough to secure the new psychology wing, has he wandered from the basic mission?

Mr. Dodds's answer would be patient but firm. The first duty of the president is to see to it that the instructional program is conceived and carried out in the highest possible tradition of competence. To do this he must inspire and persuade the faculty, sometimes against their several inclinations. To do that in turn he must know his faculty, know the proper directions for the educational program, and be prepared when called upon to deal with both at first hand. Authority of such order over the faculty—and Mr. Dodds would have it a constitutional authority if it is to work at all—is not to be attained by a 10 per cent educational leader.

What it comes down to in fine is that, to be successful in education, a

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president must be able to select, retain, and charge with common purpose a quality of staff both instructional and administrative so that the college moves toward its goals. It should be able to move with a minimum need for his hour-by-hour intervention. If the president can do this, the precise accounting of his time whether educational or non-educational may not be all-important. If he can find the men and women who want to help him do the top-quality job in a college program (and such people do exist) then he can give them room to act and give himself time to think. He may not then need Mr. Dodds's proposal for a president's personal assistant: a sort of *alter ego* (or *pookah*: of the play *"Harvey"*) who thinks and feels for the president at every turn. One suspects this last may have been a bit of wish-fulfillment on the part of an educational leader who many times during twenty-four years sat in a large solitary office and reflected that the university president is a lonely man.

For loneliness in fact is one of the requisites of the presidency. Loneliness can build a college president, as in the greater office it built Lincoln and even Chester A. Arthur. College trustees can help him at the proper level and time, as Mr. Dodds in his latter chapters describes with a clarity that is perhaps the most authoritative part of the book. Yet the trustees' first and last function, like the president's with his staff, is to find the biggest man for the job and hold up his right arm.

If this last seems a trifle too close to the image of Moses, we can turn confidently to the president's wife (with the delightful personality of Mrs. Dodds in mind, an omission from the book that must here be regretted) to keep him humble and human throughout the work he is privileged to do.

Secular Classrooms

"The Bible, Religion and the Public Schools," by Donald E. Boles *(Iowa State University Press, 308 pp., $4.95), presents a detailed analysis of litigation over Bible reading and other religious practices in public schools. Theodore Powell, public information consultant in the Connecticut State Department of Education, is the author of "The School Bus Law: A Case Study in Education, Religion and Politics," and "Democracy in Action: Voices of Men in American Government and Politics," to be published this month by Macmillan.*

By THEODORE POWELL

FOR ALMOST 300 years Christians lived under the dangers of persecution and martyrdom until the joint emperors, Constantine and Licinius, permitted "all Christians freedom of choice to follow the ritual which they wished. . . ." Between 313 and the close of the reign of Theodosius in 395, Christianity moved from the status of legal toleration to the official religion of the Roman Empire. Theodosius proclaimed his desire that all of the peoples under his "Clemency and Moderation" should become Christians. Those who did not do so were "foolish madmen," "heretics," and he promised they would suffer "divine condemnation" as well as imperial punishment.

Many more centuries of bloodshed and persecution were required before Western man would again be willing to acknowledge the principle of governmental toleration for all religious views. In this country we take pride in our professed devotion to religious liberty. Does not the First Amendment protect us against government "establishment of religion" and prohibitions on "the free exercise thereof"?

In this detailed review of disputes about Bible reading and other religious practices in our public schools, Donald E. Boles gives us many reasons, with extensive documentation, to be skeptical about our commitment to the religious liberty of the First Amendment. This readable, scholarly study provides ample evidence that we all believe in separation of church and state—for the other fellow's church.

Professor Boles makes his position clear in the opening words of his preface. "The United States, through its founding fathers," he writes, "has made two great contributions to Western civilization—the concept of separation of church and state, and the secular public school system." Opposition to the principle of church-state separation, he states, has been centered on the public school system. His book is devoted primarily to this specific question: Does Bible reading as practiced in the American public schools violate the restriction against sectarian instruction in those schools? The author makes it plain that under rational analysis the answer must be "Yes." But reason alone, he observes, may not be decisive. The opponents of Bible reading, Dr. Boles concludes, "present the most compelling case [but] the entire problem is so complex and emotionally charged, that probably the determination of each individual's attitude must finally rest on a series of value judgments rather than on logic."

Without emotion and with careful logic, the author discusses the history, state constitutions and statutes, contests in state and federal courts, and the attitudes of religious groups and educators. The evidence he presents fully supports his conclusions—with one notable exception.

Dr. Boles ends with a plea that all parties recognize that both sides in this dispute have arrived at their position "in good faith." After the irrefutable case that is made documenting the arrogance and hypocrisy of American Christians (not that the author intends to present such an indictment but it is there, unmistakably, in the subdued language of constitutions, statutes and court records)—after review of that shameful record, does not a plea for mutual confidence exceed the limits of credulity, even when extended by Christian charity? The least questioning Christian must concede that our record of using governmental machinery for sectarian purposes is much too long, even within the limitations of United States history, to ask that our "good faith" be assumed in these disputes. Do not the frequent gaps between our professions and our behavior justfy some skepticism?

What does American history tell us about the devotion of believing Christians to religious liberty? Can we cite the theocratic state of the Puritans? The established Anglican Church in the Southern colonies? Protestant control of the early common schools? The legal disabilities imposed against Quakers, Catholics, Jews and non-believers? The Protestant-Catholic conflicts during the middle and latter part of the nineteenth century? Religious strife creates lasting memories. The Irish long since have captured Boston, but the whipping of Tommy Wall for refusing to recite the required Protestant prayer left scars that are not entirely eradicated from Catholic minds. Court records in more than a half dozen states (as cited by Dr. Boles) are reminders to Protestants that Catholics have not always resisted the temptation to make use of the public schools for their religious purposes. And in Champaign, Illinois, Catholic, Protestant, and Jew combined in support of a released-time religious edu-

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cation program that successively exiled a dissenter's child, ten-year-old Terry McCollum, to the rear of the classroom, a desk in the hall, and the teacher's rest room. (It was not necessary to go beyond court records, statutes, and state constitutions for the purposes of Dr. Boles's study but, where religious liberty is involved, can one truly plead for faith in the good will of the several religious groups without some exorcizing of the ghosts of the Know-Nothings, the Ku Klux Klan, and the Christian Front?)

This swift summary is surely not a complete history. Have there not been instances where a Christian Church has used its influence in support of religious liberty? Alas, Dr. Boles finds few such instances to report. Those who first fled to these shores seeking religious freedom were seldom ready to grant it to those of other faiths who came later. The protections of the First Amendment were demanded not by religious leaders but by political leaders who were conscious of the privileged status won by established churches under the several colonial governments.

Are these extreme arguments to make against a mild plea for belief in the "good faith" of all parties in Bible-reading disputes? Although we have different views, can we not trust one another? A candid Christian, willing to take an honest look at the history of those who have professed to follow the teachings of the New Testament, must admit we have not earned such trust. Apart from the tragic record in other lands, the many cases reported by Dr. Boles concerning Bible reading and allied problems in religious education are persuasive proof that, to insure due reverence is rendered to God, Christians will call upon Caesar. Are we prepared to offer evidence to the contrary?

The latest evidence, to which the author devotes ten pages, is Schempp *v.* Abington School District. Mr. and Mrs. Schempp did not believe that the State of Pennsylvania could compel their children to stand at the start of each school day, listen to ten verses from the Bible, and then recite the Lord's Prayer. The Federal District Court agreed with them. By the time the case reached the U. S. Supreme Court, the legislature had amended the law so that a child might be excused. The case was returned for retrial. This February the District Court again held that "Bible reading and mass recitation of the Lord's Prayer" is unconstitutional. Now, it seems, the issue Dr. Boles has delineated so ably will at last be decided in the U. S. Supreme Court. (Since this was written, the Supreme Court has heard argument about an opening prayer used daily in New York public schools. A decision in this case should have the same consequences as a decision about Bible reading.)

If the holding of the District Court is sustained, what will be the Christian reaction? Commenting on the eight state courts which have held that Bible reading is illegal, Dr. Boles says, "Their decisions have generally upheld the rights of religious minorities in danger of having their religious sensibilities jolted by an impatient and occasionally unfeeling majority." In the near future we may learn if "impatient" and "unfeeling" or even harsher labels are justified for the Christian majority in this country. Will we still insist on reaching for the imperial sword that Theodosius put at the service of the church? Or will we at last learn that the Gospel can properly be taught only in accordance with the principles of the gentle Galilean?

New Books

THE ACADEMIC PRESIDENT—EDUCATOR OR CARETAKER? *By Harold W. Dodds. McGraw-Hill.* 294 *pp.* $5.95. (Reviewed in this issue.)

THE AMIDON ELEMENTARY SCHOOL. *By Carl F. Hansen. Prentice-Hall.* 252 *pp.* $5.95. (See EDITOR'S BOOKSHELF.)

EDUCATION AND A RADICAL HUMANISM. Notes toward a Theory of the Educational Crisis. *By Max Lerner. Ohio State University Press (Columbus, Ohio).* 63 *pp.* $2.50. The noted columnist, lecturer and teacher proposes a new program of "creative education."

UNIVERSITIES OF EUROPE. *By Anthony Kerr. Canterbury Press (Court Place, Westminster, Md.).* 235 *pp.* $5.75. A report on how higher education serves and is served by the varying economic, social and political needs of each country in Europe.

ADMINISTRATORS IN HIGHER EDUCATION. Their Functions and Coordination. *Edited by Gerald P. Burns. Harpers.* 236 *pp.* $4. Distinguished educators offer suggestions on a wide variety of administrative problems.

IN DEFENSE OF YOUTH. *By Earl C. Kelley. Prentice-Hall.* 145 *pp. Cloth,* $3.95. *Paperback,* $1.95. An analysis of the problem of juvenile delinquency and some specific suggestions for its solution through education.

TEACHING IN AMERICAN SCHOOLS. A Handbook for the Future Teacher. *By T. M. Stinnett and L. D. Haskew. Harcourt, Brace and World.* 184 *pp. Paperback,* $2. Written primarily for high school students who have an interest in teaching as a career.

THE SCHOLARS LOOK AT THE SCHOOLS. A report of the Disciplines Seminar. *National Education Association,* (1201 *Sixteenth St., N.W., Washington 6, D.C.*) 64 *pp. Paperback,* $1.50. Recommendations for effective instructional materials and programs for use in the schools today, by a group of top scientists and educators.

THE FEDERAL INTEREST IN HIGHER EDUCATION. *By Homer D. Babbidge, Jr. and Robert M. Rosenzweig. McGraw-Hill.* 214 *pp.* $5.95. (To be reviewed next month.)

THE AX-GRINDERS. *By Mary Anne Raywid. Macmillan,* 260 *pp.* $5. (To be reviewed next month.)

EDUCATION FOR THE PROFESSIONS. The Sixty-first Yearbook of the National Society for the Study of Education. Part 2. (*Available from the University of Chicago Press, Chicago, Ill.*) 301 *pp.* $4.50. A series of essays on current trends in professional education.

LEARNING HOW TO LEARN. An American Approach to Montessori. *By Nancy McCormick Rambusch. Helicon Press (Baltimore, Md.).* 180 *pp.* $4.50. The nature of the child and his approach to learning is explored through the theories of Maria Montessori.

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By the same author, **THE PROCESS OF EDUCATION,** 4th printing. $2.75

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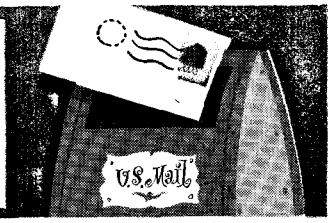
Letters to the Editor



THE SCENT OF ROSES

I HAVE ONLY ONE REGRET after reading "The Scent of Roses" [*SR*, Apr. 21] and it is that other writers and reporters cannot be so objective. You have done a painstaking job in looking as honestly as you could at all of the problems related to the Rose Bowl issue. Any one of us involved in this whole matter might disagree with certain small aspects of your conclusions, but certainly you have been as fair as a human being could be in analyzing all of the elements related to the ultimate decision.

NOVICE G. FAWCETT,
President,
Ohio State University.

Columbus, O.

AS A PARTISAN I would have been happier to have seen a fuller exploration of the true objectives of the two opposing positions, namely the drive toward bigger and more profitable sports programs on the part of athletic staffs and the real concern of faculties for the effects of the means used to enhance the position of intercollegiate athletics on the physical, moral and spiritual welfare of all the students.

S. M. MARCO,
Chairman,
Department of
Mechanical Engineering,
Ohio State University.

Columbus, O.

AN EXCELLENT AND REVEALING ARTICLE on the partial retreat from corruption on the part of OSU. But Mr. Scanlon slipped badly when he used the word "venerable" in connection with the Rose Bowl. How can veneration, or respect in any other form, be given to an enterprise which has served chiefly to debauch the formerly decent standards of intercollegiate football?

ALAN F. RANDOLPH.

Wilmington, Del.

IT GETS TO THE HEART of a problem which exists in one form or another throughout the country, even down into the high school and, indeed, the junior high school.

TOM FLAKE,
Southern Education
Reporting Service.

Nashville, Tenn.

THE FACULTY COUNCIL at OSU should be commended for showing such courage. Big time football has taken the Land-Grant colleges far afield from what was the original intent. Perhaps this will be an inspiration to faculties who wish to move from the trivial to the worthy in higher education. It is a good example of the power of the faculty if they would only choose to exercise it.

ALEX VAVOULIS.

Stockton, Calif.

THE CAPACITY of the University of Michigan Stadium, Ann Arbor, is 101,001. The November 25, 1961, game between Ohio State University and the envied (not hated) rival University of Michigan—mentioned in "The Scent of Roses"—was not a sellout. Some twenty thousand more spectators would have been needed to make Mr. Scanlon's statement correct. But then, he did get his information from the campus of OSU!

BLAKE E. FERRIS.

Detroit, Mich.

YOUR ARTICLE "The Scent of Roses" has stirred readers in our section as few articles have in a long time. You scored a "four-base hit."

FELIX C. ROBB,
President,
George Peabody College
for Teachers.

Nashville, Tenn.

LAND-GRANT UNIVERSITIES

YOUR VERY INTERESTING "Scent of Roses" article in the April 21 *Saturday Review* contained one sentence which reflects a misunderstanding which is as deplorable as it is widespread. Dr. Carmichael's article in the same issue reflects the same misunderstanding, to some extent. You refer first to the "liberal arts" faculty of Ohio State University and then to the "so-called land-grant segments." (Dr. Carmichael talks of Cornell as "operating its Land-Grant College under contract with the State of New York.")

All of the Ohio State University is a Land-Grant University. *All* of Cornell is a Land-Grant University. The Land-Grant Act required emphasis on "agriculture and the mechanic arts" to be sure that attention was paid to them. It also placed equal emphasis on "liberal and practical education . . . in the several pursuits and professions of life" and said explicitly that "other scientific and classical studies should not be excluded." Mr. Morrill later said this meant they *should be included*. The writings of Jonathan Baldwin Turner of Illinois, who outlined the type of institution some years before Morrill introduced his first bill, are quite clear on this point.

The Land-Grant Act was variously interpreted after its passage. While some institutions maintained, for a considerable period, a rather narrow and vocational emphasis, others—from the beginning—did not. The broad interpretation prevailed, and it is clear that this was the intent of the founders of the movement.

RUSSELL I. THACKREY,
Executive Secretary,
Association of State Universities and Land-Grant Colleges.

Washington, D.C.

THE COLLEGE LIBRARY

IN REFERENCE to Mr. Sutton's article on the library as the heart of the college, it would be more accurate to say that the book itself holds that honoured position. And personal paperback copies of the important books are available to most undergraduates.

On this fact hinges an important ques-

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Victor L. Butterfield

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tion—with what additional works should the undergraduate spend his time? For what need he consult the library? Certainly reference works, some further reading, and some recommended reading. But to "exhaust" the resources of the library is as undesirable as it is impossible. Emphasis in modern humanities and literature courses is quite properly put on the important texts themselves. Better that the student come to close terms with Milton than with Tillyard. Too many undergraduates read more recent criticism than classic literature.

As a lover of libraries, I sympathize with Mr. Sutton's desire to make them better used by our college students. But I am not sure that the kind of introduction he proposes would not leave the undergraduate mired in commentaries and secondary sources, in neglect of the primary works themselves.

DAN B. LANDT,
University of Chicago.
Chicago, Ill.

H. L. SUTTON'S "Is the Library the Heart of the College?" prompted my immediate reflection that with education in America so much depends on the particular institution studied. As a recent graduate of the University of California, Berkeley, (with a major in history) I recall numerous courses taught without the benefit of any text book. Assigned readings in volumes generally available only in the university library formed the backbone of the instruction in such courses. When texts were recommended, supplementary reading of sources and material contrasting with a known bias of text or instructor was generally required and made necessary by pertinent and pointed examination.

RICHARD A. HEIMANN.
Altadena, Calif.

KINDERGARTENS

I NEED INFORMATION. Our school board is planning a full-day kindergarten three days a week for one half of the class and two days for the other half of the class rather than the one half day every day of the week they are now going.

Is this good thinking? I would appreciate any comment for or against a full-day kindergarten.

A. L. LINDELL, O.D.
New Richmond, Wis.

EDITOR'S NOTE: *No one in our office has enough expert knowledge of kindergartens to give an authoritative answer. Are there any volunteers?*

CORRECTIONS, PLEASE

MR. CHRISTIAN K. ARNOLD'S article "Community Campuses of State Universities" [*SR*, Mar. 17] categorizes the Edwardsville Campus of Southern Illinois University as "a facility at which is offered, at a minimum, one or two, but less than four, years of a regular four-year baccalaureate program to fulltime students."

Please be advised that our campus does offer a four-year baccalaureate program and has been doing so since 1957. We graduated one hundred and ninety-five students last year with degrees in arts and sciences, education, and music. The Registrar estimates that our graduating class of this June will exceed two hundred and fifty persons.

Saturday Review and Mr. Arnold have been of service to education by presenting a comprehensive analysis of the new campuses of our state universities.

CLARENCE W. STEPHENS,
Vice President for Operations,
Southern Illinois University.
Edwardsville, Ill.

IN OLIVER C. CARMICHAEL'S excellent article, "A Hundred Years of the Land-Grant Movement" [*SR*, Apr. 21], I note either an error or an omission.

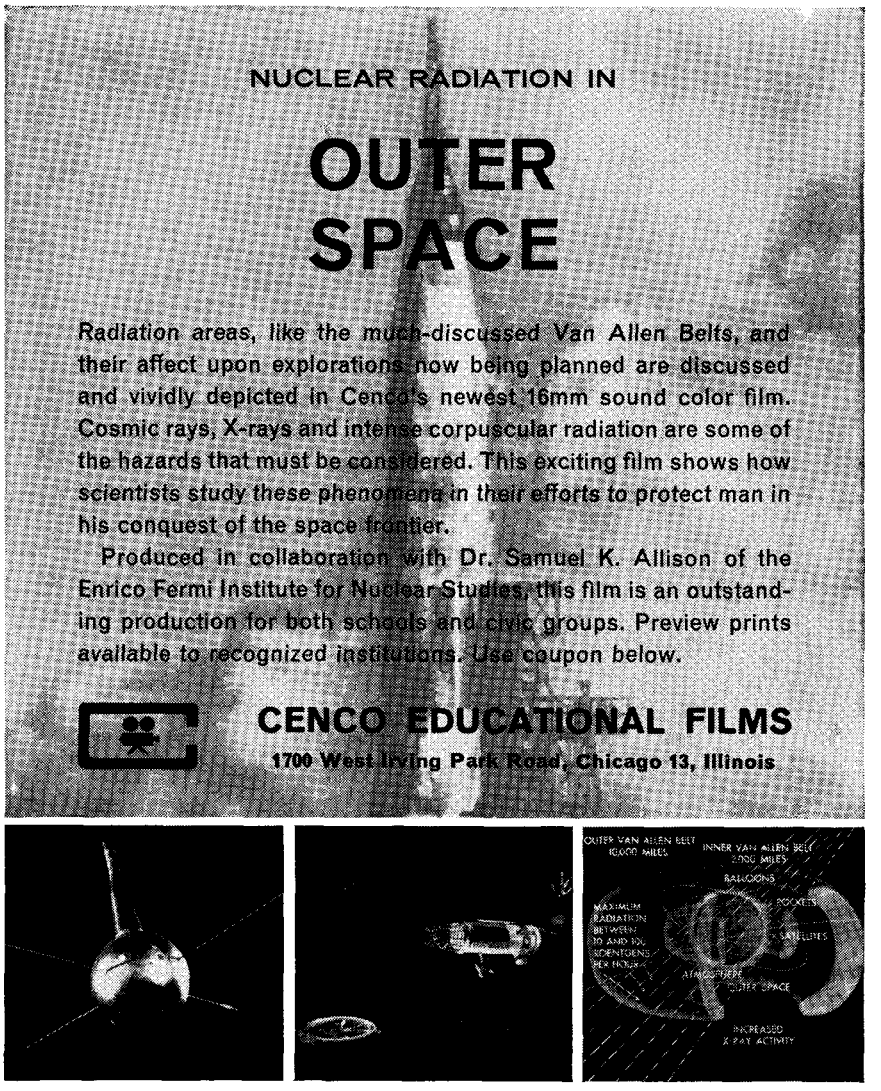
In listing land-grant institutions that have, in the past decade, substituted the word "University" for "College" in their title, he failed to include Mississippi State.

In 1958 Mississippi State College became Mississippi State University, a status of which we are so proud, we cannot let Dr. Carmichael's omission go unchallenged.

G. L. BAGGETT,
Business Manager,
Mississippi State University.
State College, Miss.

THE LIST of the "Top Ten Degree Producers" in your April 21 issue had the University of Pennsylvania ranked ninth. Alongside the number of degrees conferred you gave the date of our founding as 1755, whereas we have believed for many years that Benjamin Franklin founded our school in 1740.

BERT SPILKER,
University of Pennsylvania.
Philadelphia, Pa.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THE
Academic President—Educator or Caretaker?
BY
HAROLD W. DODDS
President Emeritus, Princeton University

THE American college president is on the decline as a force in education. And unless his academic leadership is restored, our colleges and universities will decline right along with him.

That is the conclusion of Dr. Harold W. Dodds, based on his three-year study of higher education in the United States.

Too many colleges, he finds, are choosing presidents who are simply unfit for the job—prominent public figures without academic qualifications. And all too often, the president becomes an administrator, a fund-raiser, and everything else but what he *should* be—a leader in education and in intellectual life.

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of the illness, this cure will call for the most agonizing readjustments.

Historically, of course, all higher education in America was privately controlled and small and essentially humanistic. Moreover, until very recently a major portion of college graduates came from these private institutions. But the tide has turned, and it is a tide which is gaining tremendous momentum because of the confluence of a number of forces.

Of the predicted 100 per cent growth in our student population by 1970, the best indications are that the private colleges will at the most accommodate 15 per cent. While there are many reasons for this disparity, the principal ones are not obscure. Our country has rightly taken the attitude that higher education is a necessity. It has become, *ipso facto*, also a political expediency. State legislatures have reacted vigorously in providing funds for improvement of salaries and expansion of facilities. The Gothic spires of the Ivy League have become overshadowed by the marble halls of the Corn Belt. Despite the fact that many of the students in these universities and colleges can well afford to pay a much higher percentage of the cost, tuition increases are almost inconsequential as compared with the increases in privately supported institutions.

As a result, the small college is faced with greater and greater difficulty in keeping its tuition in line; with greater and greater difficulty in competing for qualified faculty; with greater and greater difficulty in providing educational programs of genuine merit.

Some solutions have already been projected. One small college president, for example, has offered across-the-board raises to each department which modifies its curriculum in such a way as to eliminate one faculty member. This may disturb the two sacred cows of small classes and twelve-hour teaching loads; but unless research is a required function, as it is in the better universities, the unassigned time provided by the light teaching load is all too often preempted by domestic, not professional, activities.

Many of the graduate programs developed by the small liberal arts colleges, often without adequate consideration of cost and quality, have reportedly been instituted in an effort to make the teaching opportunities appear more attractive. In a recent survey some seventy small liberal arts colleges not now maintaining graduate programs indicated that they are actively considering them. And the effort to make the teaching situation more attractive also embraces expanded "fringe" benefits, including insurance, retirement, medical, and mortgage provisions.

But in all of these areas, what the small college does can be more lavishly done by the larger universities—and, for the most part, is. Thus in the truest sense the small college cannot compete with the large, tax-supported institution. Nor can it rely so much now as before upon selfless devotion of its teaching staff to the particular institution, not even to the institution of teaching itself. Like it or not, there is a growing spirit of unionism in many areas of the profession. Moreover, the opportunities open to the highly trained specialist are far greater now than ever before in our national economy, with the result that the small colleges as well as the larger universities are finding their faculty yielding to the blandishments of outside employers.

ONE final dimension in this knotty problem relates to the sources of college teachers. Traditionally the small liberal-arts college was the primary source of teachers. The person so recruited had a natural sympathy for the type of college in which he was bred, despite the new vistas provided by his graduate experiences in the university. But in recent years the balance has swung in this area as well. As indicated in a recent study published by the Association of American Colleges, the undergraduate divisions of our large universities, particularly the publicly supported universities, have become the major feeders of the graduate schools from which the college teachers emerge. One would think, therefore, that the small colleges, out of an instinct for self-preservation, if nothing else, would be engaged in vigorous programs of recruitment for college teaching from among their own undergraduates. Yet out of some 750 colleges surveyed several years ago by the AAC, less than 225 claimed any kind of recruitment program, and some of these programs were quite minimal. Another survey is now under way, and hopefully it will provide more optimistic results—a rather sanguine expectation.

So much for students and faculty. What of the academic program, in its broadest sense?

A random survey of the catalogues of the small liberal arts colleges reveals that they all claim an instructional opportunity of the highest quality, based on an excellent faculty, a limited enrollment which provides for small classes and individualized instruction, and a curriculum designed to provide the maximum experience in both breadth and depth.

The faculty may indeed be excellent.

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In some colleges it is. But, as has been indicated, the prospect for the future contains more shadow than light. But the matter of small classes and individualized instruction is alternately a myth and a chimera. The writer knows of a recent transfer student from a state university to a liberal arts college of under 1,000 who found that his largest class at the university was smaller than his smallest class at the college. While this is an isolated instance, the fact is that in the more basic courses the university has available to it as instructors a large corps of graduate students who make small sections economically feasible. In fact, one of the strengths of the small college is that its freshman courses are usually taught by seasoned instructors.

To look at class size from another point of view, recent experimentation suggests that effective learning and class size are rather distant cousins. So many other variables enter the scene that the burden of proof is fast shifting to the proponents of small classes. This much can be said in their favor, however. Students most enjoy learning in classes where the instructor obviously enjoys teaching; and many teachers do not enjoy the prospects of forty to fifty students whose attention needs to be held and whose papers must be graded. Be that as it may, there is no conclusive evidence to show that the small college any longer may claim preeminence on the basis of small classes. For these are a luxury which can much better be afforded by the more opulent institutions.

A SIMILAR luxury is the variety of curricular offerings, in which area the independent liberal arts college cannot possibly afford to compete with the large university — even though some seem not fully to face the fact. Thus the student who is seeking either a high degree of specialization or a lavish smorgasbord with which to gratify his random intellectual fancies would do well to drive the extra distance to the nearest state university.

And what of exciting new educational experimentation, the sort of thing to stimulate the more alert intellect? Surely the small college, with its more intimate faculty, is in a better position to explore new areas of thought and method.

Well, it is; but unfortunately it doesn't! And the reasons are many. Experimentation, generally speaking, is expensive. The small college, with its limited resources, seldom feels justified in extracting the funds from its already straitened budget; nor does it generally have the know-how to attract foundation support. Foundations admittedly bet on the winning horse. They are generally unwilling to risk grants to unknown faculties and administrations, however promising the new idea may seem. Thus the more advanced educational experimentation will most likely continue to come from only the more prestigious small colleges and the larger universities.

The total picture for the liberal arts college is not particularly bright. This does not mean, however, that it is hopeless or that every good student should rush to the larger and/or more popular institutions.

For many years the private colleges have enjoyed some forms of tax support through their status as eleemosynary institutions. Recent legislative trends show promise of more positive forms of relief. These will have to continue if the country is to maintain a strong dual system of higher reduction. Church and corporate support is on the increase and, largely as the result of vigorous promotional activity on a national scale, private support from individuals is also on the upswing. A striking example of what can be accomplished through organized effort is the recent emergence of the Independent College movement. But with all this, many colleges will fail, probably because they deserve to fail. This failure may not mean a closing of the doors, merely a failure to advance into the higher areas of academic usefulness.

In the long run the more productive of the liberal arts colleges will be the more imaginative ones. Without in any way underestimating the potential of the public university, it would seem that the private college can provide the best opportunity for the development of the individual, as distinct from the organization man. The small liberal arts college has a privileged position to realize the truth of Dr. Ordway Tead's assertion: "To learn to want to keep on learning is one of the priceless assets of the right kind of collegiate training."

This is so because there is a strength in the liberal arts as an academic discipline and because there *is* a virtue in smallness—not smallness of individual sections or classes, but smallness and unity in an academic community. The potential will be realized only if the independent college works toward a more integrated curriculum. By this is meant not solely an expansion of a core curriculum — a movement which may well have run its course. Rather it is a curriculum which emphasizes the relationships among the disciplines, the techniques of problem-solving, and, in particular, the stimulation of the individual in the broad realm of creative thinking.

The small liberal arts college should seek to discover distinctive curriculums and methodologies. Although the basic economics of undergraduate education

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will still require many of the "pre" curriculums—pre-medical, pre-engineering, pre-law, and so forth — the small colleges can increasingly attract the students with the less strong vocational objectives, with the broader and deeper intellectual interests. This can be true even in the sciences, despite the severe limitations under which the smaller science departments must operate. For the small college is in an ideal position to realize the full potential of scientific study, in the terms of the President's Science Advisory Committee, "as an intellectual pursuit rather than as a body of tricks."

The liberal college must encourage a higher and higher percentage of its graduates to continue for professional training. Those who do not should, nevertheless, receive the type of undergraduate experience which will encourage them to see this period as not the end of their education but rather the beginning—a goal espoused at present largely by commencement orators.

The large problem will be not to find the right kind of students, but to assemble and hold the right kind of faculty. As the institutions evolve distinctive and perhaps unique programs of study to satisfy the needs of their specially oriented student, these programs can be expected to attract a certain type of faculty member who might well command a higher salary elsewhere.

Equally important, the small colleges must cease trying to compete with the universities and with themselves. Patterns of useful "togetherness" have already been evolved by the Associated Colleges of the Midwest, by the Great Lakes Association, and by a group of liberal arts colleges in central Pennsylvania, among others. New ways of sharing faculty, of avoiding overlapping in special facilities for teaching and research, of providing cooperative graduate programs must be aggressively explored if the liberal arts college is to become something other than a vestigial remnant of bygone days.

The liberal arts college will survive, though the situation may well grow worse before it becomes better. It will survive by providing distinctive opportunities for the student of intellectual ability to develop along individual lines in a world which is increasingly regimented. It will survive because it is in an especially propitious position to offer *true* education—the true education which, in the words of Felix Schelling, "makes for inequality; the inequality of individuality, the inequality of success; the glorious inequality of talent, of genius. For inequality, not mediocrity—individual superiority, not standardization—is the measure of progress in the world."

Hechinger

Continued from page 56

members, are dissatisfied enough not only to risk danger, but to enjoy it. If the moderate leadership remains in control, it might not be impossible, after a cooling-off period, for a friendly alliance between the UFT and the Board of Education to emerge—to the point where the board and the teachers could bring more effective pressure to bear on the political leadership in City Hall and Albany.

If the radical element takes over, either actually or behind the scenes (as it did during the critical hours before the strike), the prospect is open warfare and even, in the event of extreme conflict, elimination of the UFT as the bargaining agent or cancellation of collective bargaining itself. It would be hard to believe that the American Federation of Teachers, which has put so many of its recruiting eggs in the collective bargaining basket, would not try to prevent such a course at any cost—possibly even by expulsion of the New York local. It should be remembered that labor considers teachers important in the drive toward white-collar unionization, and an obstreperous UFT could hurt that drive.

As for the effectiveness of collective bargaining, the defining of ground rules would benefit not only the board but also the teachers. As matters now stand, the bargaining process is likely to place the teachers in the unpleasant and unfavorable light of seeming in competition for money with other ingredients of education, such as textbooks and laboratories.

From any vantage point—the board's or the UFT's—the end of the strike left the city's hard school problems unchanged and the teachers' professional future uncertain. The teachers, to be sure, have demonstrated that they are capable of closing ranks—and the schools. This may be an invaluable boost for their morale. But aside from the "morale" victory, the fact remains that after two one-day strikes, the only tangible gain was that nobody was punished. Each time, the negotiations continued exactly where they had left off, and it is doubtful that, in the end, the strike squeezed any extra money out of the political rocks. The implication might well be that, with the power of the muscle established, subtler procedures may have to be sought by all parties for future maneuvering. On the success or failure of such procedures will depend the answer to the still unresolved question of how effectively the labor and the professional image can be combined without clashing with each other.

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Hemphill

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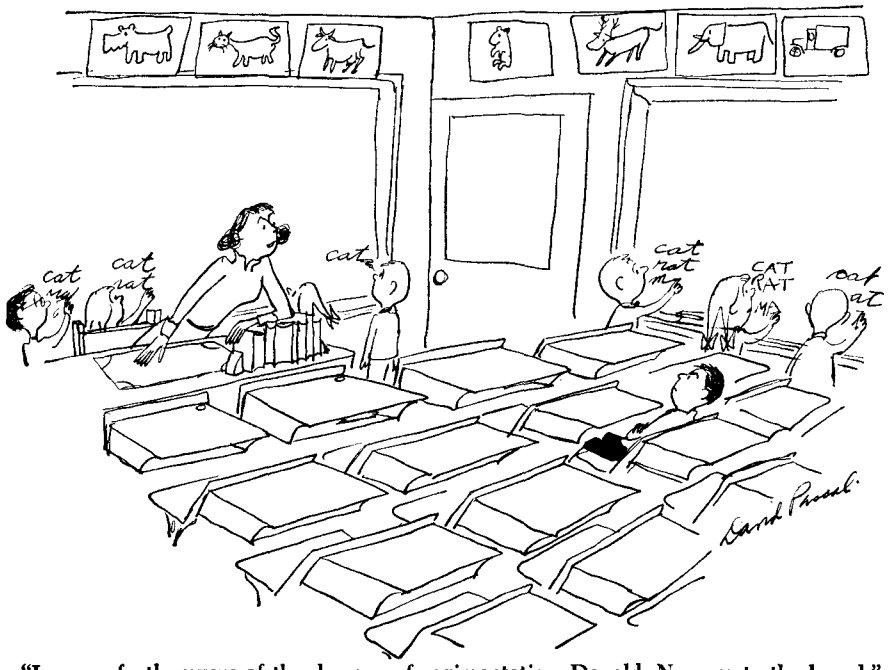
tents of an important paper read before a historical association meeting to be written into a college-level textbook, and fifteen to twenty-five years or more before it becomes included in the school history texts. Meanwhile scientific information is being disseminated and absorbed with startling rapidity. In an age almost overwhelmed by change, can we any longer afford to wait twenty-five years to teach our children something of the results of the research being done in our centers of African and Asian studies?

There was a time, perhaps, when it did not matter very much if there was a lapse of a generation between editions of school textbooks. Our children were not greatly harmed by being taught old errors about Rome or by failing to learn the newest revision of the frontier thesis in American history. Before long it may matter very much indeed whether a new generation is able to understand the complex history of the relationship among Boer, Briton, and African in South Africa. It may one day be of the most crucial importance for us to be aware of something of the nature and origins of the massive social and economic problems with which the remarkable but mortal Mr. Nehru has had to deal since Indian independence.

Unless we drastically change the subject matter of our history lessons it will be extremely hard for us to grasp the fact that the revolutions in Africa and Asia are not closely comparable to our own revolution, that all new Presidents are not going to behave exactly like George Washington, and, perhaps most important, that all citizens are not going to think and react exactly as we do.

It is a friendly thing to feel that the similarities among people are greater than the differences among them and, of course, there is a great deal of truth in this. Our own history, in which a unified, cohesive people has been created out of many disunified and diverse nationalities is triumphant proof of the fact that men of different origins can, and will if they so choose, learn to live harmoniously together in a very short time. But we persist in drawing grossly false conclusions from this experience. In spite of the lessons we should have learned from the events of the past twenty years, in spite of the repeated warnings of anthropologists and others, we are still strongly inclined to the belief that if we can make an American out of a Pole or a Hungarian we can make an American out of anyone even if he stays in his own country. Nothing in the way we study history serves to disabuse us of beliefs like this one, which fail to take into account the facts of history in most of the non-western world.

It is hardly surprising that after years of studying little besides our own history we cannot be talked out of our unconscious tendency to see the world in our own image. If one of the results of studying American history has been to create a strong sense of national unity, it may be hoped that one of the results of studying world history will be to create a sense of national humility. When we have finally learned that American history is only a chapter in world history, we can reassert with far greater authority our conviction that diverse nationalities can live together not only in one nation but in one world.



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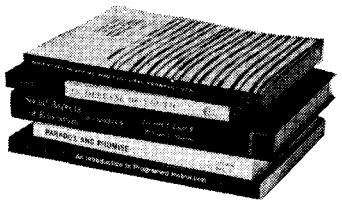

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Poetry

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cover that it was not merely that we thought of these films as imagistic sequences which could be imitated in poetry: Eisenstein thought of poetry as sequences of images which could be translated directly into cinema. His book contains passages quoted from Pushkin and Shakespeare which he then interprets as sequences calling for directing and camera men.

In this essay I do not mean to suggest that poetry is not concerned with words, with "purifying the language of the tribe." Nor do I mean to argue that poets should be concerned with things other than creating forms in language for their experiences. What I do want to suggest is that experiences like those contained in the works by David Jones and Philip Toynbee which I have discussed here seem able only to be realized imagistically as poetry, and yet to demand the novelist's treatment as narrative. In some way they are too large for contemporary poetry, just as there is an essential difference of scale, demanding difference of treatment, between "The Waste Land" and "Ulysses." My point is that these poem-novels or narrations should be regarded as poetry, even if they are also regarded as prose. Here I am concerned with the importance of a way of thinking of things. If poets thought of the poem-novel in this way, it would enlarge their view of their own poetry. And beyond the poem novel there lies a whole invented world of theatre and cinema which in other ways has the greatest relevance for poetry.

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PERSONALS

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PERSONALS

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QUODLIBETICAL courses this summer in Mexico. Bulletin. Blake College, Santee, California.

YOUR GLOBAL ADVENTURE. Largest journal of actual positions for teachers, administrators, students, librarians, scientists, etc. (includes summer jobs). NOT just a list—includes specific U.S. and foreign positions open now. Approved since 1952. RUSH $1.00 for current issue. Yearly membership $6.00 (9 issues). Manual, "Teaching Opportunities in Japan," 50¢ or FREE with yearly. Advancement Institute, 171 North 9th Street, Brooklyn 11, N.Y.

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OBERLIN GRADUATE, male, 23, now doing graduate work, seeks summer employment. Anywhere, anything. Box X-393.

EXPERIENCED MOTHER'S HELPER would love European summer. GRamercy 7-4217 NYC, Box W-959.

YOUNG MAN: will be ex-marine in September. Serious, very well read, desires position traveling abroad. Salary no object. Box X-334.

DIVORCEE, *late forties, attractive, fine arts background,* business experience, desires change of pace, stimulating position in California. Box X-621.

TEACHER, Mathematics, male, 35; seeks summer employment. Will travel. Box X-678.

(Continued on page 82)

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PERSONALS

(Continued from page 81)

WANTED: Housekeeper for middle-aged handicapped wife. Informal country living. Will be regarded as member of family. Driver's license. Write Box 125, Franconia, N.H.

ANTIQUE KEYBOARD INSTRUMENTS completely restored and playing: English Grand Piano, 1799, $2,000. 17th Century Italian Spinet, $1,000. Box X-654.

SWEDISH LANGUAGE INSTRUCTION sought by Philadelphia resident. Box X-666.

SECRETARY—30, intelligent, interested, looking for employer in Cambridge, Massachusetts, September through May on permanent basis. Box X-674.

FORMER EDITOR AND WRITER, collaborating on book involving San Francisco, seek help: light reasearch, about two part-time days a week, by man very highly educated, good background. Write experience, age. Box X-639.

WOMAN, 26, with extensive secretarial experience, desires permanent position. Box X-676.

FRENCH TEACHER seeks summer travel employment. P.O. Box 98133, Pittsburgh 27, Pennsylvania.

CREATIVE GAL SECRETARY, ex-teacher, seeks challenging job summer or permanent. Travel, particularly European, desired. Excellent creative writer, secretarial skills. Box X-697.

SUMMER VACATION in New Hampshire at new small college located on a lake. Room and board in return for teaching English or other courses. Box X-686.

TEACHER, Vassar 1958, creative interests, research experience, available. Will travel. Box X-669.

WOMAN ATTORNEY (Master's degree Holland), secretarial experience, fluent Dutch, English, Spanish, French, German, seeks opportunity as administrative assistant or translator, D.C. Box X-655.

PERSONABLE, PREPOSSESSING young man desires challenging, interesting employment. Knowledge French, Spanish, B.A. '60. Experience public relations, administration. Box X-672.

WANTED: Reliable woman to share N.J. home September-June with teacher and 5-year-old. Box X-663.

RELIABLE COED seeks tutoring (math, history) or child care. Any location. Box X-670.

FOR SALE: Large, unique collection of first prints (for piano) of the Vienna Strauss Dynasty; also old music and 3,000 rare souvenirs of the 19th century. Box X-694.

UNORTHODOX IMAGINATIVE DIRECTOR college film center wants relocate California. Box X-636.

FRENCH NATIVE on Fulbright scholarship, female, 22, wants summer employment. Box X-659.

WOMAN, 28, M.A. speech and theatre, college teaching and office experience, desires permanent position with challenge in Scandinavia. Box X-643.

MALE, Ph.D. Music Composition, seeks permanent position, teaching or related field, U.S., Europe. Box X-687.

ANY WRITING JOB, magazine, newspaper. Young man, no professional experience, but perception, creativeness, verve. Let me speak to you. P.O. Box 667, Inglewood, California.

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ALERT SECRETARY—Versatile, competent, experienced. Available part-time assist creative, busy person(s). Correspondence, research, manuscripts. Manhattan. Box X-650.

FEATURE WRITER, female, magazine. Top experience. Originate ideas. Excellent interviewer, researcher seeks job in NYC. Box X-693.

WOMAN STUDENT, 19, native of France, seeks Mother's helper position, room and board, no salary, September 1962 to July 1963. Would teach French. References. Bremond, 12 Louis David, Paris 16, France.

EMPLOYMENT OPPORTUNITIES

BOOKSHOP MANAGER for small woman's college, NYC next September. Should be available part of June. Box X-698.

DRAMA COUNSELOR; DIVISION LEADERS for Pocono bro-sis camps. Age 21 plus. Experienced single men or women. Write Klein, 43 Rumsey Road, Yonkers, N.Y.

HOUSES AVAILABLE

For Sale

CENTRAL VERMONT—Retirement homes, farms, camps, acreage. Free list. W. S. Gilman, Broker, Chelsea, Vermont.

KITTERY POINT, MAINE. 1798 Colonial. Shorefront 2 acres landscaped. 10 rooms, 2 baths, suitable one or two families, possible rental income. Hand-hewn beams, paneling, fireplaces. New plaster, plumbing, heating, wiring. 2 screened porches, garages, patio. Box X-114.

VERMONT COUNTRY PLACES; Building Sites; Investment Acreage; Business Opportunities. Ray Holway, Realtor, Gryphon Building, Rutland, Vermont.

COMPLETE LISTING waterfront, inland homes. Wide price range. Choice building sites, also summer rentals. Mabel Billups, Broker, Box 222, Mathews, Virginia.

SACRIFICE charming 8 rooms, studio, garage, 100 acres. Damariscotta Lake frontage. Asking $13,000. James Lee, Nobleboro, Maine.

VERMONT'S NORTHEAST KINGDOM. Tree farmers offer incidentally acquired houses, surveyed lots with views, some with lake access, $100 per acre and up; timber tracts for recreation and investment 10-1,000 acres, $10 per acre and up. For brochure write Box W-139.

LOVELY OLD ESTATE, artistically landscaped. Three hours New York. Reasonable. Patsy Capetta, Nicholson, Pennsylvania.

NEW POPE, PA.—Lambertville, N.J. Contemporary, 4 bedrooms, 2 baths, wooded hill, terraced garden, 10,000 bulbs, ferns, wild flowers, brook, private. $19,500. EXport 7-1245, Box X-689.

For Rent—Furnished

SHARON, CONNECTICUT: Comfortable house, 9 rooms, 3 baths, one year or longer, from August 1st. Reasonable. Box X-685.

For Summer Rental

CAPE COD COTTAGES. Seasonal to bimonthly. $300-$800 monthly. Covering several seashore towns. Nauset Summer Rental Center, Orleans, Massachusetts. Phone 552.

2 MODERN HOUSEKEEPING COTTAGES on 90 wooded hillside acres. $450-$900 season. Excellent swimming. Box 54, Hackettstown, N.J.

CENTRAL MAINE. Modern, secluded lakefront cottage. Large living room, bedroom, bunkroom, bathroom, electric kitchen. $300 month. Box X-644.

WILMINGTON, VERMONT. Hillside duplex apartment—"real country"—accommodates six. Box X-624.

VIRGIN ISLANDS. Attractive villas available at $165 weekly or $400-$500 monthly at Grapetree Bay, the largest resort on St. Croix. Three couples can share one villa with children. All resort facilities including seaside dining terrace at the Hotel.

CAPE COD waterfront cottages. June, weekly, $60. Halperson, Dennis, Massachusetts.

CHRISTMAS COVE, MAINE. 6 bedroom cottage, all facilities. Magnificent view. Swimming and boating on 375' shorefront. Secluded but accessible. Short walk to harbor and active community club. Large enough for two families. Month $450, season $900. Box X-703.

LYME, CONNECTICUT—Roger's Lake. Unusually designed house on three levels, 2 bedrooms, modern kitchen, cathedral living room with 2-story window overlooking lake. Swimming from front terrace. Secluded, two hours from New York. Memorial Day to October 1st. $1,200. James J. Smith (re Wiggins house), Saybrook, Connecticut. EVergreen 8-3454.

HOUSES AVAILABLE

For Summer Rental

EASTPORT, MAINE, VICINITY. Summer home, 8 rooms, furnished. Electricity. Ideal for family. Beautiful scenery, secluded. Also two-room gift shop. Land runs from highway to sea. Boating, summer concerts. Box X-704.

VERMONT CABIN: Private pond, amidst spruces. Fireplace, conveniences. Week, $75. Season, $600. Box X-673.

MAINE ISLAND. Small furnished cottage, Casco Bay. Tennis, beaches. $500 season plus electricity. Box X-664.

MARTHA'S VINEYARD, MASSACHUSETTS. Attractive 3 bedroom home, charming rural setting, short drive magnificent beaches. $975 season, or monthly. Box X-683.

WALDOBORO, MAINE coastal housekeeping cottages. Weekly, $35-$75. Season rates. Fishing boat. Write LENZ'S.

OUR BREWSTER, CAPE COD, summer home available July-August. Spacious lawns, quiet, Bay view. Sleeps 5. Box X-688.

LAKE WINNIPESAUKEE, N.H. Located on Winter Harbor, combining the woods and the lake, attractive 3 bedroom cabin on private estate. Modern equipment, complete privacy, boat dock, use of tennis court and sandy beach. Available for month of July. Rental $500, including all utilities. For further information write Mrs. M. H. Meyer, Cohasset, Massachusetts.

NANTUCKET, MASSACHUSETTS. Small replica Colonial cottage, 2 bedrooms, outdoor terrace. $500 half season. Box X-662.

ROSCOE, NEW YORK. Charming, modernized, furnished farmhouse. Mountains, 3 acres on Beaverkill River, excellent trout fishing, bathing. Cool. Secluded. Beautiful. July, August $800. Box X-651.

BRIDGTON, MAINE. Our family cottage, quiet lake, good swimming, privacy. August $200. Box X-665.

NANTUCKET. Lower half charming house—$90 weekly. Box X-603.

VINALHAVEN ISLAND, MAINE. Hilltop view cottage for 4, $500 season. 55' open-plan artist's beach house, $400. Large private grounds. Photos. Box X-647.

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SCOTTISH PROFESSOR, invited to lecture at Princeton 1962-1963 season, wants furnished house in or near Princeton. Excellent references. Please contact Marion Cremin, 19 Ocean Avenue, Larchmont, New York.

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Furnished

BROOKLYN, N.Y. New, air-conditioned 2½. July-August. $125 monthly. BUckminster 7-8424, Box X-640.

EAST 82ND, MANHATTAN, 2 rooms. Grand piano. June 1st-October 1st. $95 month. BUtterfield 8-0440.

NEAR SKYLINE DRIVE—Quiet, attractive Farm apartment. Maurice Bowen, Front Royal, Virginia.

NYC SUBLET—July 1st-September 1st. $300. 4½ rooms, completely furnished. Suitable family, one child. Box X-680.

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WHERE THE PEOPLE LIVE LONGER than 'most anywhere else. Up here in Vermont a man may have his best years from 50 to 75, for his mental purpose and vigor remain at their best. It is a good time to acquire one of our well chosen properties for investment, a family vacation home, or for eventual retirement. Mountain views and mountain air that bid a man get out and fish, boat or swim in the lake at his door . . . or take off for some of Vermont's famous ski slopes. Just a fifteen minute walk away are stores, schools, churches, library and an inn. John H. Macleod, Wallingford, Vermont.

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CAMPS

BACK LOG CAMP, Sabael, N.Y., 126 acre wooded tract on Indian Lake, Adirondacks, managed for 67 years by three generations of a Quaker family, attracts those who love the unspoiled wilderness. It has kept at bay the encroaching roads and its only access is by launch or on foot. Without electricity, outboards or radio (yet with a telephone), the camp derives from the lake and forest the joys and activities proper to the wilderness. Campers live in roomy tents, with good beds and firm wood floors. Home-style meals in an open pavilion. June 29th-September 4th. $70 weekly, all inclusive. Reductions for families. Brochure. Mrs. H. J. Cadbury, Haverford, Pennsylvania.

IDEAL FOR FIRST TIME CAMPERS: Appel Farm Art & Music Center for Children 6 to 17, unique combination of family life, music, arts, fun. Professional instructors. Inquire, visit, reserve now. Appel Farm, Elmer, New Jersey.

MAINE SAILING SCHOOL—summer camp. Coed, ages 11-17, on Penobscot Bay. Roy Hilburn, Box 174, Lakeport, California, or ENdicott 2-6518 NYC.

COOPERATIVE LIVING: Conservation training in California primitive area. Boys-Girls, 10-16. Counselors training program. Camp Unalayee, 180 University, Palo Alto, California.

VERMONT FARM CAMP—Riding, swimming, camp and dairy farm activities. Girls, ages 8-13. Johnston, RFD 1, Ludlow, Vermont.

SEA TOY SAILING SCHOOL for teenage boys aboard schooner on the Chesapeake. One week cruises June 24th, July 28th, August 18th. Instruction Safety, Sailing Principles, Seamanship. $100 per week. 6308 Poe Road, Bethesda 14, Maryland.

VACATIONS

WINHALL MOUNTAIN LODGE, an oasis of peace and beauty in the lofty Green Mountains. Charming Alpine chalet. Panoramic view. Delightful informal atmosphere. Superb continental cuisine. Swimming, sports. Brochure. Manchester, Vermont.

MOOSEHEAD LAKE. One of New England's famous resort hotels, cottages. AAA. Golf course, fishing, water skiing. Excellent Maine food. Cocktail lounge. No hay fever. Informal. Moderate rates, June to mid-September. Squaw Mountain Inn, Greenville Junction 8, Maine.

BRANDON INN, on village green near library. Real New England food. Elevator. Restful 2-acre garden lawn. Folder. Brandon 2, Vermont.

MIRROR LAKE INN and lakeshore cottages, Lake Placid, N.Y. Private Beach, Tennis, Game Room, Gourmet Food, Art Groups. Write for Folder R.

BOOT AND RACQUET RANCH, Elgin, Arizona. Great tennis; superb riding; 5,200' elevation in mountains makes ideal summer climate. Excellent facilities available. Brochure.

YOUR KIND OF PLACE? They say we are unique for Tanglewood area. Maine-like rustic Lodge, cottages, private cabins. Deep woods, glorious lake, 50 literate people, house party atmosphere, outdoor Hi-Fi, square dancing, unorganized sports, more. Not really a resort, but a "way of life" kind of thing. Probably your cup of tea. Straightforward folder. Chanterwood, "Berkshire Hideaway," Lee, Massachusetts.

HOLIDAY HOME EXCHANGE BUREAU will arrange between reputable approved people. Write Box 555, Grants, New Mexico.

SANIBEL ISLAND, FLORIDA—"Tahiti of the Gulf." Fish, swim, shell, bird-watch. Furnished 2 bedroom cottage with all comforts. $80 week. M. Knebel, 6528 Wiscasset Road, Washington 16, D.C.

LAMKIN LODGE, Good Hart, Michigan. Distinctive American Plan Summer Resort on Lake Michigan's Shores. Brochures. Available.

DEPENDABLE WEATHER among other simple luxuries at our beach cottage colony in St. Croix. Village at Cane Bay, Christiansted, Virgin Islands.

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VACATIONS

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BELGRADE. Seven large, crystal-clear lakes. 400 square miles of woodland, streams and countryside. Good fishing, vacationing, fall hunting. Write for free booklet. Specify accommodations desired and when. *Belgrade Lakes Region, Inc., Belgrade 7, Maine.*

TUILAUVENT—Maple Road, Brewster, New York. Telephone 9-8106. Only 50 miles from NYC, a beautifully located and secluded country place. Ideal for relaxing weekends and vacation. Comfortable rooms. French cooking. Moderate rates.

PELICAN COVE—Florida Keys. Immaculate oceanside apartments, beach, swimming, fishing, skindiving, shelling, birdwatching, loafing. Literate, congenial company on balmy tropical isle. Tom and Carolyn Brown, Islamorada.

EXCEPTIONAL MEALS at one of New England's foremost resort hotels. Swimming pool, private beach, on beautiful Ogunquit headland. Open June 26th. Color folder. The LOOKOUT, Ogunquit 2, Maine.

FAMILY VACATION! Aloha Manor, Lake Morey, Fairlee, Vermont. Child sleeps with parents or in camp (2-16 years). Swimming, sports, trips. Free pony riding. Excellent food. Golf nearby. Booklet. Mrs. Harriet Gulick Pierce, Box S, 531 East 20th, New York 10. GRamercy 3-0222.

THE BROOKFIELD CRAFT CENTER. Take a vacation studying handcrafts with nationally-known instructors. Delightful surroundings. Write for free brochure. Brookfield, Connecticut.

PLAY OR LISTEN—Either way an exciting, rewarding holiday awaits you at Braebrooke, Lenox, Massachusetts. Chamber music, congenial atmosphere, swimming pool. Opening May 25th. Tanglewood few minutes away . . . LEnox 960.

"IT IS A HEAVENLY PLACE and I say it reverently. I first encountered its beauty and health-restoring charms in the year * * * ; no treasure undiscovered, sunshine and starlight, fog, rain, wind, golden wild mustard, wild iris, wild strawberries, delicious air, sweet wood-fire smoke. I'll never forget!" Quoted from a letter to The Island Inn, Box L, Monhegan Island, Maine.

BONUS. Reserve one of our sea-front rooms and we'll throw in the Atlantic Ocean free. Chalfonte-Haddon Hall on the Boardwalk, Atlantic City, N.J. If you live within 400 miles of our hotel, call 609-344-5131 collect for reservations.

JUNE IN PEACE—Writers and readers, hikers, sunners and sitters; luxuriate in the tranquillity of our breezy, sunny, hilltop terrace, our shaded lanes, the simple beauty and the peace, sweet peace of Southern Vermont's finest country inn. Only 4½ hours from New York, 15 minutes from Marlboro. Spacious rooms and lounges, fine food, next-to-nothing pre-season rates. The North Wind, Wilmington, Vermont.

WINDY HILL, R.D. Box 160. Walden, New York. Informal, friendly. Music, books, sports, natural lake. Telephone Newburgh: 562-1232. Open May 25th.

THE FALES, Williamstown, Masachusetts. Quiet informal country life, excellent food.

GULF TIDES BEACH APARTMENTS. Delightful—Cool, summer atmosphere on tropical Longboat Key, Sarasota, Florida.

THE HIGHLIGHT of our social calendar is a seminar called "reflections on a sea-splashed grain of sand." In other words, we feel the main event of a vacation should be carefree relaxation, not an endless round of frenzied, knock-down, drag-out "activities." Resting easily between nine acres of lush woodland and a 700-foot private beach, Gurney's Inn features luxurious accommodations (hostelry or cottages), ambrosial cuisine, and a way of pampering that permits the departing guest to take life's cares with a grain of sand. Gurney's Inn, "On the Brink O' the Beach" at Montauk, L.I., MOntauk 8-2345. Write Dept. S-9 for brochure.

VACATIONS

ISLAND VIEW HOUSE—Chebeague Island, Casco Bay, Maine. Brochure. VIctor 6-4059.

PISGAH FOREST INN. High, cool, log fires, friendly hosts. Trails in Natural Wilderness. Phone Asheville 253-0771. Box SR433, Candler, North Carolina.

GREEN SHADOWS INN, OLD LYME, Connecticut. Open all year.

YOU'LL LOVE Sky Lodge & Motel . . . informal, complete resort. Pool, golf, excellent food, cocktail lounge. 2 miles north of Jackman. Ed Landgraf, Moose River, Maine.

CAPE COD WATERFRONT—Sleeps 6—housekeeping facilities. Folder. $45 weekly with utilities. Box W-530.

LOAF OR PLAY at picturesque American Plan resort on small lake in famous Rangeley Lakes Region. Write for color brochure. Saddleback Lake Lodge, Rangeley 5, Maine.

KANDAHAR LODGE, MANCHESTER, VERMONT. Delightful vacationland in a secluded setting of rare, natural beauty. 2,150' high in the Green Mountain National Forest. Restful, informal, sports. Heated swimming pool. Private pond, sandy beach. Excellent food, accommodations and genuine hospitality. Brochure. Sue & Alex Zoesch invite you.

THE IMPROBABLE INN for artists (and compatible personnel) 21-40 years. Lodging, studios, one-world cuisine. $50 weekly. Bay Street Studio, Boothbay Harbor, Maine. Brochure!

ENJOY YOUR VACATION with your family at a New England lakeside resort. All facilities. American Plan or housekeeping cottages. Forrest Durkee, Wolfeboro 18, N.H.

LIKE THE COUNTRY? Come to Graymont, seven miles from Middlebury College. Write for brochure. R.D. 2, Middlebury, Vermont.

SEASHORE? *Colonial Inn. Elevator. Informal. Hotel* and Motel. Folder. Ogunquit 5, Maine.

HOTEL PLAYA MAZATLAN, directly on beautiful beach, tropical setting. Excellent international cuisine, best in Mexico. $16.80 double occupancy, American Plan. Mazatlan, Sinaloa, Mexico.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

NANTUCKET, fascinating island 30 miles at sea, yet only one hour by air from New York or Boston: Miles of white sand beach, surf bathing (Water averages 72°), golf, sailing, all your favorite sports, varied entertainment. Modern hotels, inns, guest houses. Excellent restaurants. Free illustrated booklet. Information Service, Nantucket 16, Massachusetts.

BLUEBERRY HILL! Apple blossoms! Nothing whatever to do. Lucullan food. The Mastertons, Brandon, Vermont.

AKERMAN HOUSE. Newfound Lake. Real hospitality in a country setting. Near sandy bathing beaches. Ideal for families. Some rooms with bath. Reasonable rates include three delicious meals daily. Bristol, New Hampshire. Telephone 4-5734.

FORTYISH OR MORE? *Exquisite loafing in beautiful* Pocono Mountains. Private lake, swimming pool, varied activities, wonderful cuisine. 72nd season. Color brochure S. The Woodside, Cresco, Pennsylvania.

AVALOCH, LENOX, MASSACHUSETTS. Enjoy our Memorial Day House Party at off-season rates and visit us during the eight weeks of Tanglewood.

COLONIAL CHARM midst wooded Litchfield Hills. Trout stream. Casual, intimate; luscious food. Swimming pool—horses, golf, lake nearby. Country auctions, summer theatre. Lewis & Mary Fisher, Bantam, Connecticut.

WHITNEYS' . . . Charming Inn off beaten path. Rooms, Cottages, Motel. All seasonal sports. Famous food. AAA. Open Summer and Winter. Folder tells all. Bill & Betty Whitney, Jackson 10, New Hampshire.

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VACATIONS

(Continued from page 83)

CHRISTMAS TREE INN. AAA. Deliberate informality. Lakeside resort with private cottages nestled in pines. Central dining room and lodge. Excellent meals. Sandy beach, good fishing. Open mid-June to mid-September. Bridgton 5, Maine.

EAGLE MOUNTAIN HOUSE, Jackson 16, New Hampshire. Overlooks Wildcat Valley. Square mile estate with golf, swimming pool. All summer sports, social program. Excellent meals. June 29th-October 15th. Color folder.

UP-ISLAND on Martha's Vineyard, you're away from frantic joy-mills, free as a gull. Picturesque harbor to paint, beautiful beaches, tennis, cycling, scholarly retreats. Modern cottages for 2 to 6 guests. New England home cooking at its best. Lower June rates. Menemsha Inn, Menemsha 5, Massachusetts.

LAKE SHORE FARM—Informal family vacations, meals served family style. Northwood Narrows, N.H.

SPRING on nearby farms and hotels for families. Call LOrraine 8-0700 NYC.

PICTURE-BOOK VILLAGE off beaten path. Relaxing historic Inn. Small-town events. Pool, 5 acres grounds, brook. Folder. The Tavern, Grafton, Vermont.

GOOSE COVE LODGE on Deer Isle, Maine. In East Penobscot Bay. Sailing, fishing, hiking and picnics. Trained naturalist for nature lovers. An artist's paradise. Write for brochure. Dr. R. A. Waldron, Owner-Manager, P. O. Sunset, Maine.

STEPHANIE AND PHILIP BARBER invite you to vacation luxuriously, calmly, actively, lazily, musically, flexibly at WHEATLEIGH in Lenox, Massachusetts, where a countess once dwelled. Do write—we'll send the Wheatleigh, the jazz, the folk, the Tanglewood folders, yes.

RIVERSIDE HOTEL, Ogunquit 2, Maine. Perfect seaside relaxation. Art Colony. Beach. Playhouse. Bountiful meals. Folder.

CREATIVE PEOPLE, NATURE LOVERS: Find peace, quiet, summer-fall beauty, charming old-world home, individualized cooking. "House on the Hill," Worcester, N.Y.

THE CLIFF HOUSE AND MOTEL, Bald Head Cliff, Ogunquit 5, Maine. Swimming pool. Quiet, informal. Cocktail lounge. Social and sports activities. Reasonable with or without meals. Brochure. Maurice Weare, Manager.

LA ORILLA, Islamorada, Florida Keys. Villas for lazy living. Quiet, tropical Paradise. Day-Week-Month.

WORLD-FAMOUS FISHING PORT and vacation area on cool, picturesque Cape Ann. Beaches, fishing, boating. For pictorial, informative folder write City Manager, Gloucester 5, Massachusetts.

SNOWBIRD MOUNTAIN LODGE, Robbinsville, N.C. Exotic mountaintop location bordering Great Smokies. Small, secluded, informal. Folder.

NEW ENGLAND HOSPITALITY in modern setting at congenial, complete White Mountain resort. Prize winning chef. The New England Inn, Intervale 9, New Hampshire.

ROAD'S END, Lake Pleasant, Hamilton County, N.Y. Secluded and beautiful, directly on lake. Nature lover's paradise. Open until late autumn. Reasonable. Modern conveniences. Write for booklet.

OGUNQUIT. Famous summer vacation center. Magnificent beach, majestic cliffs, camera fans' dream. Many activities. Artists' colony, summer theatre, deep-sea fishing, golf, movies. Hotels, guest houses, motels, cottages, restaurants. For information write Information Bureau, Ogunquit 15, Maine.

MOST UNORGANIZED VACATION for individuals seeking relaxation. 220 acre Pocono Mountain hideaway. Housekeeping apartments. Pool. WEDGEWOOD, Canadensis, Pennsylvania.

VACATIONS

WATERVILLE INN—For nearly a century a resort unchanged in its essential character. In the White Mountain National Forest. Comfortable Inn, golf course, swimming, tennis and miles of pleasant hiking trails along streams and cascades. Folder. Advance reservations requested. Waterville Valley, Campton P.O., New Hampshire.

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TRAVEL

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SOUTHEASTERN WYOMING. Primitive mountain camp. Explore desert, plains, forest and sub-Alpine areas with experienced naturalist. Hike, fish, relax. Equipment furnished. Details: Timberline Treks, Tour B, Box 531, Mankato, Minnesota.

TRAVEL

CRUISE ABOARD YOUR OWN YACHT all months except August and September. Windward and Leeward Islands. Summer trade wind cool and calm, comfortable craft, congenial Captains, cordial crews, conservative cost. Cable or correspond (airmail). V.E.B. Nicholson & Sons (Antigua) Ltd., Box 103, Antigua, The West Indies.

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KINGSLEY DOUBLE-CROSTIC NO. 1468

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

A. Specifying the ancient kingdom, center of the world's commerce, art, science, for 3000 years.

B. Impermanent, quickly disappearing.

C. Learning.

D. Instruments valuable to the navigator.

E. Pitcher plus catcher.

F. Sterile.

G. The beefeater which feasts on the ticks on large animals (2 wds.).

H. French word for free (from entangling alliances).

I. One important aptitude of the good musician (2 wds.).

J. Began a quarrel; provoked an attack.

K. Living in rapidly moving waves or currents.

L. What one is glad to see, about something annoying (3 wds.).

M. Any mushroom, esp. one with an umbrella top.

WORDS

143 83 149 110 188 194 183 132 60 34

42 116 182 128 28 61 205 78 21 69

112 199 16 123 107 55 178 142 169 31 87

185 209 80 53 170 51 5 125

121 63 62 66 90 12 173

20 137 75 117 71 26 91 212 17

2 161 144 94 187 196 214 37 172

131 93 102 19 192 147

56 140 22 6 58 200 120 115 129 190 159 177

179 210 36 101 154 8 202 7 184

163 95 152 204 133

84 68 157 216 88 74 40 77 38 81

118 164 104 193 92 47 175 54 113

DEFINITIONS

N. Derogatory name for a place offering not very good both food and lodging (2 wds.).

O. Fully rewarding to the sight (comp.).

P. Affecting the sense of taste.

Q. Material for the first infusion in the tanning process (2 wds.).

R. Amer. woman sculptor (1878-1939; bronzes in Palazzo Borghese, Boston Fine Arts, etc.).

S. Difficult and wearisome, or ignoble, toil.

T. Chemical compound, of which one containing magnesium iodide is a familiar example.

U. What Mowgli's mother called him.

V. The tree-god or dryad of the Hindus.

W. All that pertains to the subject under consideration.

X. Fragrant volatile oil obtained from the petals of certain flowers (3 wds.).

Y. A garden everlasting from Australia.

Z. Sameness of meaning.

WORDS

41 33 168 181 126 201 70 43 109

141 25 198 99 166 146 153 45 72 11

1 96 148 160 50 57 136 23 10

106 150 124 145 127 139 44

197 158 213 35

65 176 195 108 165 114 219 130

218 134 29 67 18 3 156 48

191 30 155 119 162 211

14 49 9 215 217 85

220 187 79 32 39 203 208 135 89 97

13 207 76 24 82 73 174 103 100 206 111

151 27 59 52 138 46 15 98 167

186 4 64 122 171 180 86 105

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

1 P	2 G	3 T	4 Z		5 D	6 I	7 J		8 J	9 V	10 P		11 O	12 E	13 X	14 V		
15 Y	16 C	17 F		18 T	19 H	20 F	21 B		22 I	23 P	24 X	25 O		26 F	27 Y	28 B		
29 T	30 U	31 C	32 W		33 N	34 A	35 R		36 J	37 G	38 L	39 W		40 L	41 N	42 B		
43 N	44 Q	45 O	46 Y		47 M	48 T	49 V		50 P	51 D	52 Y		53 D	54 M	55 C	56 I	57 P	
	58 I	59 Y	60 A	61 B	62 E		63 E	64 Z	65 S		66 E	67 T	68 L		69 B	70 N	71 F	
72 O		73 X	74 L	75 F		76 X	77 L	78 B		79 W	80 D	81 L	82 X	83 A		84 L	85 V	
86 Z	87 C		88 L	89 W	90 E		91 F	92 M		93 H	94 G	95 K	96 P	97 W	98 Y		99 O	
100 X	101 J		102 H	103 X	104 M	105 Z		106 Q	107 C	108 S		109 N	110 A	111 X	112 C		113 M	
114 S	115 I	116 B	117 F		118 M	119 U	120 I		121 E	122 Z	123 C	124 Q	125 D		126 N	127 Q	128 B	
129 I	130 S		131 H	132 A	133 K	134 T	135 W	136 P	137 F	138 Y	139 Q	140 I	141 O	142 C		143 A	144 G	
145 Q	146 O	147 H	148 P		149 A	150 Q	151 Y	152 K	153 O	154 J	155 U	156 T	157 L		158 R	159 I	160 P	
161 G	162 U	163 K	164 M	165 S	166 O	167 Y	168 N		169 C	170 D	171 Z	172 G	173 E		174 X	175 M	176 S	
	177 I	178 C	179 J	180 Z		181 N	182 B	183 A	184 J	185 D		186 Z	187 G	188 A	189 W	190 I	191 U	
192 H		193 M	194 A	195 S	196 G	197 R	198 O	—	199 C	200 I	201 N	202 J	203 W	204 K	205 B	206 X		
207 X	208 W	209 D		210 J	211 U	212 F	213 R		214 G	215 V		216 L	217 V	218 T	219 S	220 W		

Solution of last week's Double-Crostic will be found on page 11 of this issue.

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The Mill at St. George

Seen near Shediac

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